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ABSTRACT

This curriculum guide presents the philosophy, objectives, and processes which unify a student-centered English program based on Jerome Bruner's concept of the spiral curriculum. To illustrate the spiraling of the learning process (i.e., engagement, perception, interpretation, evaluation, and personal integration), the theme of "hero" is traced from grades 7-12 with skill and concept checklists, process charts, and physical, intellectual, emotional, social, and personal sketches of various adolescent stages provided for the teacher. Included are brief discussions of testing and grading, a 12th-grade unit outline for 20th century literature, and bibliographies on general resources, multimedia, literature, language, and composition. (See also TE 002 062.) (MF)

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UP THE DOWN SPIRAL
WITH ENGLISH

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GUIDELINES
Project Insight - 1968
Board of Catholic Education
Diocese of Cleveland

Very Reverend Msgr. Richard E. McHale
Superintendent of Schools

Very Reverend Msgr. William N. Novicky
Director of Secondary Education

TE 007 061

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ACKNOWLEDGMENTS

This revision of Guidelines for Project Insight was made possible by a grant from the Martha Holden Jennings Foundation of Cleveland, Ohio. For this source of financial aid, members of Project Insight are sincerely grateful.

From January to June, 1968, twenty-four junior and senior high school teachers from Greater Cleveland, participants in Project Insight, met regularly to discuss their implementation of the 1967 Guidelines. As a result of their deliberations, two Project Insight members, Sister Mary Borgias, S.N.D. and Sister M. Michael Rabatin, O.P., with the consultative aid of Sister Mary Owen, S.N.D., Project Director, spent the summer revising the Guidelines. They are especially indebted to Monsignor William N. Novicky, Director of the Diocesan Summer Curriculum Workshop; Dr. Joseph Bongorno, Co-ordinator of the Workshop; and Brother Barry Lambour, C.S.C., Assistant Director of the Workshop, for valuable advice and moral support. Materials developed for each section of the revised Guidelines were read and commented upon by Project Insight members.

The twenty-four members who have directly or indirectly contributed to these revised guidelines are presently developing individual projects based on these guidelines. They are the following:

Thomas A. Dunford, Valley Forge High School; Sister Mary Borgias, S.N.D., Notre Dame Academy; Robert L. Egleston, Kirk Junior High School; Sister Mary Francesco, S. N. D., Regina High School; Sister Mary Tadsen, O.S.U., Ursuline Academy of the Sacred Heart; Sister Mary Judith, S. N. D., St. Stephen High School; Sister Mary Julie Anne, S. N. D., St. Michael High School; Sister John Mary, C. S. J., St. Joseph Academy; Michael Kilarsky, West Technical High School; Sister Madonna Kolbenschlag, H. M., Lourdes Academy;

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Sister M. Michael Rabatin, O. P., Cardinal Mooney High School, Youngstown; Miss Mary Sales, Mayer Junior High School; John D. Simpson, Beachwood High School; Jack G. Ulman, Bedford High School; Sister Dorothy Sadowski, C. S. J., Nazareth Academy; Paul J. Winkel, Midpark High School.

Dennis Rygiel, Padua Franciscan High School, who will begin his doctoral studies at Cornell this fall, has completed his project. It is included in the present edition of the guidelines.

Thanks are due also to members of the Diocesan Summer Workshop of 1967 which produced the Project Insight Guidelines. In addition to Sister Michael Rabatin, O.P., and Dennis Rygiel, they are the following: Mr. Timothy Abraham, Sister M. Alethea, I.H.M., Sister Mary Karla, S.N.D., Brother Robert Mosher, C.S.C., Mr. Louis M. Papes, and Sister Therese M. Pavilonis, H. M.

We are indebted to the pioneer work in English curriculum of the Diocesan English curriculum committee working during the summers of 1964 and 1965 who were responsible for the English Guidelines, 1964 and 1965, the parent volume of the present guidelines.

Finally, we pay tribute to the patience and perseverance of our typist, Mrs. Dorothea Gambrill, in going around in circles trying to follow us "Up the Down Spiral."

* * * * * * * * * * *

For many of the principles upon which the Guidelines, 1967 and 1968, are built the writers are especially indebted to the scholarship found in Bruner's Process of Education; Benjamin Bloom's Taxonomy of Educational Objectives, Vol. I and II, and Alan Purves' Elements of Writing About a Literary Work. The results of the Dartmouth Conference, especially Dixon's Growth Through English, have also influenced the thinking in the present guidelines. The sequential program of this edition of the guidelines is based more on the spiralling of Purves' elements of the critical process than on the Brunerian spiralling of concepts.

Last but not least, for significant insights on the composing process, a special note of thanks is due to Dr. Wallace Douglas and Mrs. Rita Hansen of the Northwestern Project English Curriculum Center.

come... UP or DOWN

Are you one of the teachers
who for practical purposes,
mentally defines an English curriculum as
"what I do with my students the way I like to do it"
because you feel somehow cramped and confused
by curriculum outlines?
Cramped--because you KNOW what your students need
(and it's not in the outline)
Confused--because you can't translate
the principles and objectives
into your own situation, and
have no time or resource person to help you.

Do you think you fit the description above?
And yet are you convinced that
your students' experiences in English
are too important to be left to chance?
That the flow of English through their lives
must leave them enriched with more than
skill in writing a coherent essay and
academic appreciation?
Then you will be encouraged to know that
these very concerns were the
seeds
of the present publication.

Partly

to resolve their own doubts

nine teachers

under the direction of

ENGLISH supervisors and coordinators

in 1964 and 1965

worked to formulate

ENGLISH GUIDELINES

which would be helpful

TO TEACHERS OF ENGLISH

AND TO THEIR STUDENTS. . . . .

These 1965 Guidelines

provided RESOURCE MATERIALS

as well as a

FLEXIBLE curriculum GUIDE

and a basis for

PROJECT INSIGHT, 1967 (TOWARD AN INTEGRATED ENGLISH PROGRAM) ...

which was good enough to win a research grant

because of the timely basic scholarship,

but PROJECT INSIGHT needed to be "translated" --

to become REALLY HELPFUL

TO ALL TEACHERS OF ENGLISH

AND TO THEIR STUDENTS . . . .

And so we have THIS REVISION....

WHO KNOWS...
what this can GROW INTO

as ENGLISH becomes the VITAL, CONSTANT EXPERIENCE
which

ENGLISH

AND ALL EDUCATION SHOULD BE!!!

The statement that English is

"what I do with my students the way I like to do it"

is what we propose English to be;

we will, however, try to help you to

define the subject more accurately

and give more direction to your ideas.

The statement has much validity because

you and your students have been

"doing things" with English all your lives:

talking,

meeting people,

thinking,

reading stories and billboards,

writing diaries,

telling jokes,

watching movies,

laughing at T.V. commercials,

arguing

daydreaming. . . .

Can anyone say that these things are not English?

Is English class, then, just---every-day life?

Yes-- it IS every-day life: same CONTENT

but greater GROWTH.

The English class (could we call it for the present,

the English experience)

cannot ignore the previous and on-going

experiences of the students

(these make up his frame of reference to the world)

cannot dismiss any of them as irrelevant,

cannot afford to miss the immediacy of the present moment -

and its unique value to the student

and cannot deny that every person is using his language
and other means of communication constantly
the WAY he wants to, no matter what or how
he has been taught.
It differs only in degree of intensity from daily life, for
it meets each student at his own door,
plans new experiences for him that flow naturally
from his view of the world,
shows him some new doors that might help him grow
into a more human being.
thus leading him to the "threshold of his own widsom."
The English experience develops sensitivity to every-day life
in that it helps the student (and hopefully, the teacher too)
to sharpen his awareness of reality
to find more meaning in his world
to relate his own ideas to reality
and put them in order through language
to discover the need and joy of sharing experiences
to deepen his own sense of values and
to strengthen his grasp of truth--
in short, to deepen and broaden his growth as a
human being
using most often
HIS OWN WORLD and
HIS OWN WAY of communicating.
It may sound by now as if English is going through
an identity crisis
and can't decide if it is
a course in human culture
or psychology
or art
or the humanities
or all of them in one.

No, the English experience HAS a very clear (if well-concealed)

STRUCTURE

It would be more accurate to say that

the English experience IS a very clear and psychologically-sound

PROCESS--in which

the student responds in some way

TO language (to the experience of other persons) and

THROUGH language (sharing his own experiences).

This process usually involves

LITERATURE

LANGUAGE

COMPOSITION

. . . BUT

it is much BIGGER than all three

for it is the miracle of growth that happens when

a student experiences something meaningfully

responds in a way natural to him,

and comes a bit closer to the

richness of wisdom and

the fulness of humanity.

What is the core of the "English Experience"?
Don't we teach content anymore?

The content is still books

and plays

and poems

and T.V. programs

and descriptions

and feeling a peach with eyes closed

and listening to silence

and studying cloud forms outside the classroom window

and catching a high fly ball

and changing a flat tire--

anything that has meaning to a student

is the "content" of the English experience.

At the core of it all is the teacher's

STEPPING ASIDE at the moment of growth,

HOLDING BACK his adult answer at the moment of discovery,

FREEING the path for the individual to go

where he must

and as far as he can.

Sometimes

a fear that we aren't preparing the students for "the future"

a desire to "give" them all we can while we "have them"

a feeling that English is only the content of masterpieces of

literature and principles of rhetoric

an insecurity if each class is not neatly and completely preplanned

and packaged

leads a teacher to try to

STRUCTURE the students' responses

instead of structuring only the experience,

TELL them what they ought to learn

instead of allowing them to discover for themselves,

JUDGE their works against adult standards

instead of accepting them as they are,

INTERPRET the experiences from an adult frame of reference

instead of accepting the interpretation

based on their present view of the world. . . .

THE ENGLISH EXPERIENCE, then, is

a young person a teacher a meaningful event

a reaction to words or through words

a deepening of insight

....TWO PERSONS who better understand what it IS to be human.

Now that we've tried to make English
COME ALIVE
perhaps we should pause for a few questions - -
DO WE HEAR YOU ASK? ? ? ?

You make so much of the students' experiences and growth--it seems to be the most important thing in English. Is the teacher really important anymore?

Yes, definitely. The teacher, with the Master View, is vital to setting up the learning conditions. As with plants, growth takes place whether one leaves them alone or tends them. But how much more can growth be encouraged if the gardener provides more favorable conditions. The teacher is essential also because even though the student must make the discovery for himself, he is often unaware of the need for a discovery. This is where you come in.

It sounds as if literature is now just another "experience." Isn't it at the core of English?

Literature isn't "just another experience" - but it alone isn't the core of English. The student himself is at the core, and he will be experiencing many things--some experiences will help him understand literature, and the literature he reads will help him understand his experiences. All hopefully will help him grow.

How can a teacher help to make a required piece of literature--Julius Caesar, for example--an experience as spoken of here?

Why not start with the students?

How have they reacted to the political assassination in their own day? How do they feel about idealistic persons living in a brutal world?

Then play the recording or show the film of the play--scripts are not to be read silently any more than you "read" a recipe or a musical score. Let the students dramatize key scenes. It isn't necessary to read or listen to the entire play--key scenes can be dramatized and the rest summarized.

Be realistic--if your students are poor readers and aren't at all interested in any aspect of the play, choose another for them.

How important is talking before writing?

It is very important, and should precede almost every writing exercise. It gives a common base of knowledge from which the individual can "push off" and follow his own ideas. It lets the students try out their ideas verbally and helps them focus thoughts. Most important, perhaps, is that the thinking of many students will be nudged to action.

What grammar points should be taught in, for example, the eighth grade?

This depends on what your eighth grade students need for effective communication. They need sentence sense, for sure. Most grammar points are used by the students without their being able to name them.

How often should a teacher assign a written paper to juniors or seniors?

Most students profit from and need some writing experience weekly. This need not be a "composition," but could be an exercise in observation. Perhaps two or three well-developed papers per quarter is a realistic estimate for teachers and students.

Isn't it sometimes necessary to determine the time of a class discussion? Shouldn't a teacher plan so that the conclusion is reached within the time limit?

No, students have to reach some conclusions on their own, and they may do this better outside of class than in.

But sometimes the students cannot reach a definite conclusion on their own--this is when the teacher must judge whether she should tell them the decisions of others, or whether she should leave the end "open" for the student's further pondering.

Does everything a class reads have to relate to their experience?

No, not to their immediate experience. The reading itself is many times the experience. And a teacher who is trusted does not have to justify to the class. They feel that he knows what he is doing. The teacher, however, tries to bring everything into the students' frame of reference, because most things that don't relate to students' experience don't interest them.

Should the curriculum of any school have "required" literature?

Yes: first, because adolescents have a need for some security. Common experiences for an entire class and from year to year (with the understanding that the literature can change as the needs of students change) give the students a sense of unity as well as security.

Secondly, required literature helps the inexperienced teacher who does not yet have a sense of what is good for students at various levels.

Please remember, though, that no works should be taught solely because "we have always taught them."

Can you give an example of a "structured experience" with an unstructured response?

Use the essay by Defoe on "Education of Women"--discuss whether women should have college education or whether a person should be judged on manners and social accomplishments.

Take class time to go outdoors on a spring day to observe the delights of new life; then permit the students to respond in composition as freely as they like.

As an introduction to classical or romantic period, play some music and show paintings representative of both periods and discuss the differences.

Can you give an example of an unplanned experience that can be used by the English teacher to help a child grow?

Link political events with literary themes.

Keep a collection of lines from poems or quotes from literary figures that give insights into life. When a basketball game is lost (or won), pull out a quote that "fits" the event, read it, and discuss the application. Sometimes it is better not to talk about it. Just write the quote on the board.

Capitalize on a sudden change in weather that distracts the students, to develop skills in observing and recording with precision what they see.

How can we make composition an experience? Can you give an example?

Observing the weather is a good one. Talking first about the significance of things that happen outside of class links composition with life. For the most part try to use everyday experiences of the students, the "Christmas Ball," the cafeteria, the halls between classes.... In general, allow much imaginative writing rather than too much straight exposition.

Just how does this approach to English differ from the so-called social adjustment program of the 1930's? (Growth through English, p. 72)

This approach differs from the social adjustment program in that it is trying to develop the linguistic, imaginative, and intellectual powers of the students.

If this is what English is, it seems that a syllabus or curriculum is nearly impossible. What provision is made for continuity?

Continuity in this program is provided for by developing the students' critical powers (perception, interpretation, evaluation) more and more through more sophisticated experiences. The syllabus which insures continuity in content (and prevents duplication of experience) must be developed by each school because so much depends on the students' background and needs.

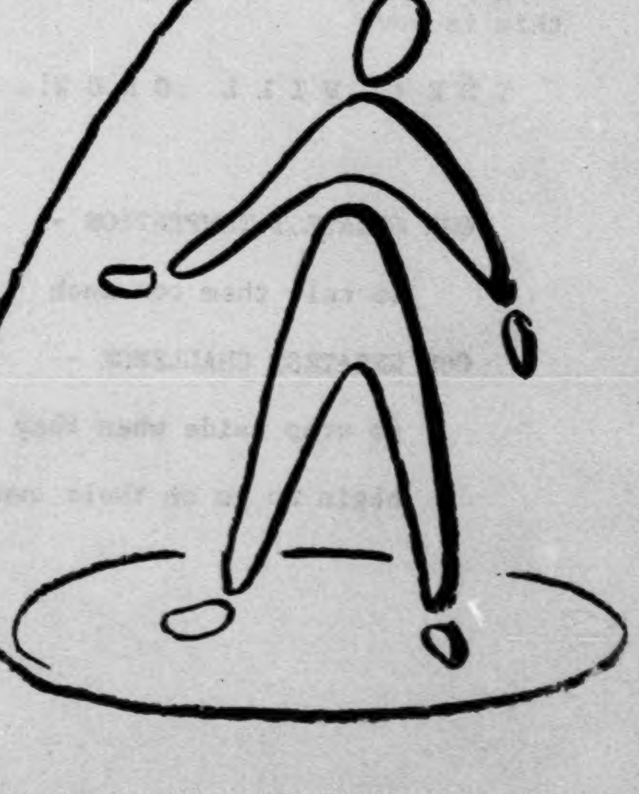
Why are you revising again? What's the difference between the 1967 and the 1968 Guidelines?

The basic program has stayed the same, but the focus has moved from communication to human growth. There is a change in tone, too. This edition is not so formal. The most significant development is the actual integration of the literature, language and composition in every section of the guidelines. The 1967 edition spoke of integration, but still treated the three areas separately.

THE GROWING STUDENT

is at the heart of all education,
and for us, at the heart of English teaching.
We want him to grow in linguistic, imaginative, and intellectual power
and to deepen his sensitivity to life and truth.
And so we will GO WITH him many times
through the process of learning
until he can eventually GO ON HIS OWN.
But at times, pressured by the threat of examinations,
bound by a rigid adherence to a syllabus,
attached, perhaps unconsciously, to our own pet topics and methods,
WE FORGET how really important the STUDENT is,
with his unique talents, levels of understanding,
and perception of the world, and how HIS PRESENT NEEDS
should have a definite influence on the
literary and life experiences we plan for him.

So that English will not be isolated
from his daily life, with little
permanent effect on it,
LET'S MEET HIM at his own door
and GUIDE HIM to the
"threshold of
his own
wisdom."



THE TEACHER - A GUIDE for students

in sorting out and ordering their experiences

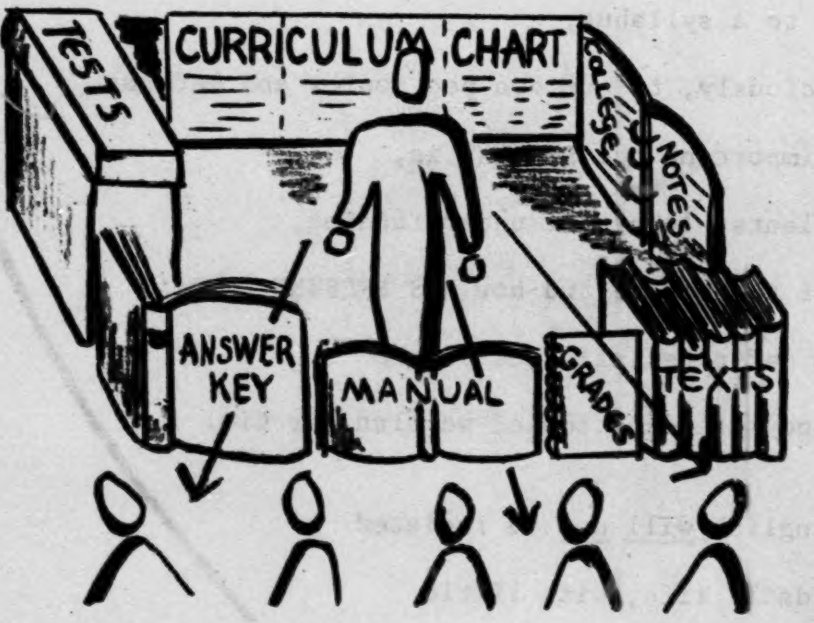
refining their tastes

uncovering the parts in a whole

interpreting deeper meanings

judging the value of experiences for their own lives

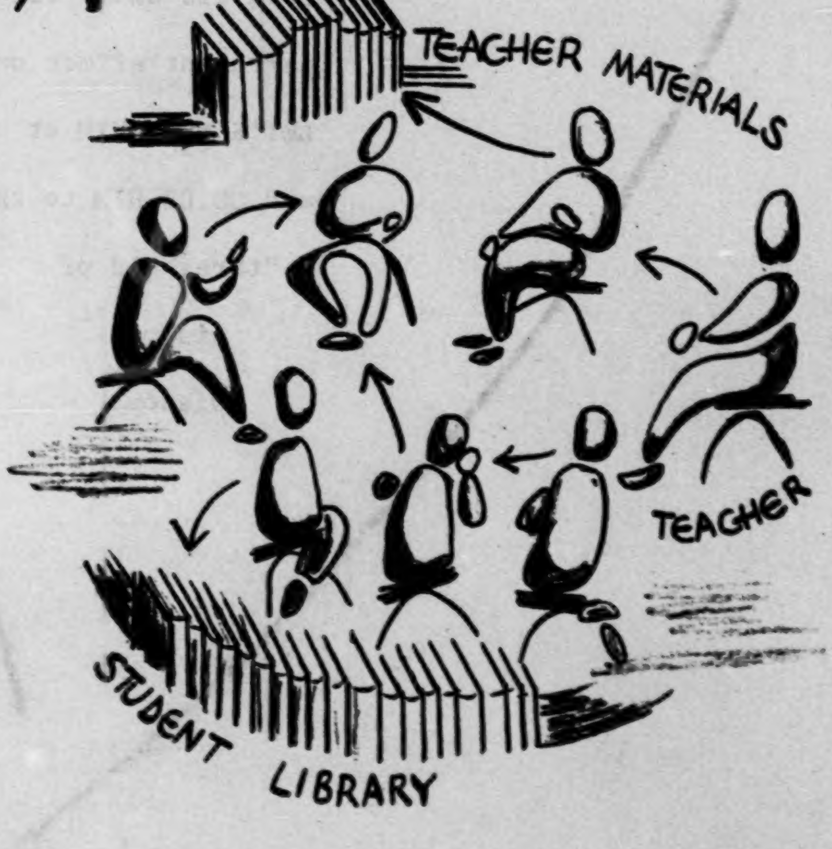
finding the "light switch" if they have been groping too long in the dark.


TESTS
CURRICULUM CHART
COLLEGE
NOTES
ANSWER KEY
MANUAL
GRADES
TEXTS

Sometimes we surround and support ourselves with too many teaching aids, and we prepare the analyses, interpretations, and judgments for our students, so that they receive only the PRODUCT of our work.

Why not let THEM do the analyzing, interpreting, and judging, because this is how

THEY WILL GROW!


TEACHER MATERIALS
TEACHER
STUDENT LIBRARY

OUR GREATEST TEMPTATION --

to tell them too much

OUR GREATEST CHALLENGE --

to step aside when they

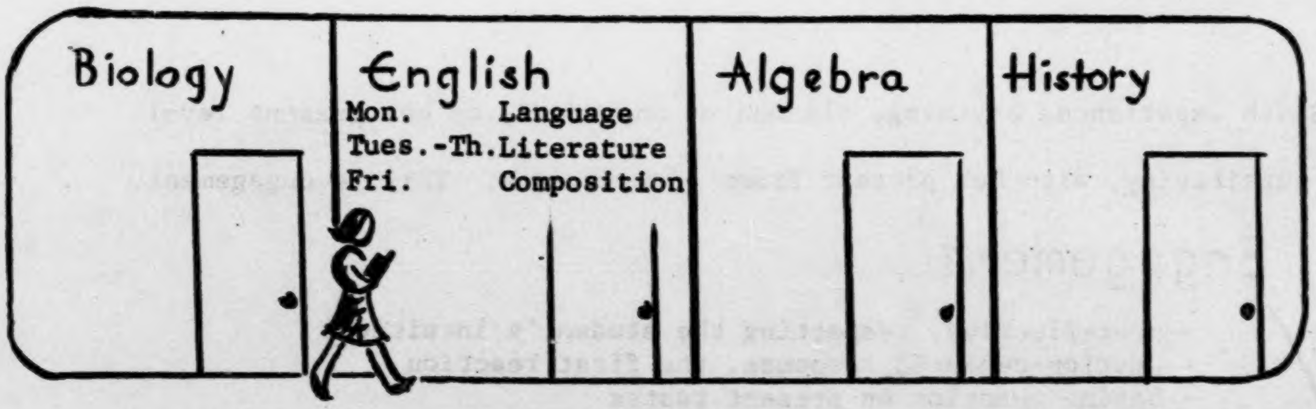
begin to go on their own.

A UNIFIED ENGLISH PROGRAM

could be an answer if you want to be a guide to learning.

WHAT'S THE IMPORTANCE OF A UNIFIED PROGRAM?

Stop a moment and put yourself in the place of one of your students, Kathy Smith.



You, like Kathy Smith, could travel from biology to English to algebra to history with no more direction or connection than the sequence of classes in the day.

In the same way, you could travel "through" English--from language to literature to composition, again with little or no real connection. Sometimes we even encourage this fragmentation by separating English into units with three labels and dividing the week's classes among them.

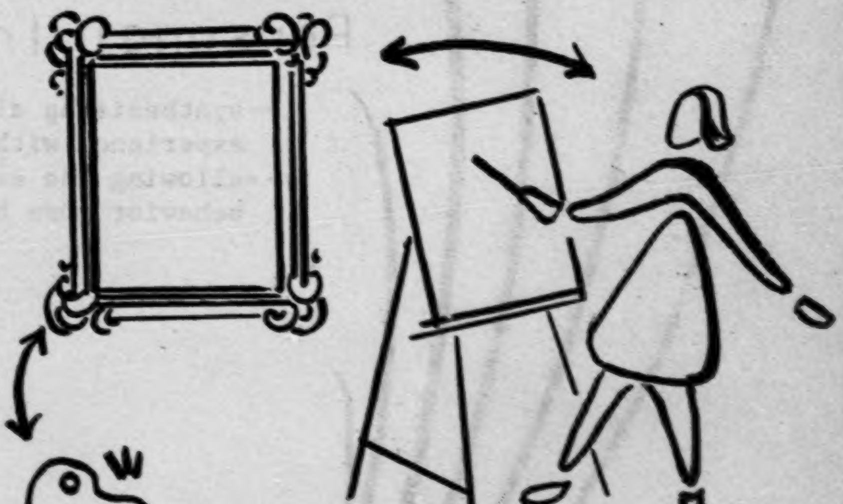
Sometimes we try to unify them by correlation. But we haven't recognized the ORGANIC UNITY that makes English a living, meaningful whole.

HERE, WE MIGHT BE ABLE TO LEARN SOMETHING FROM ART.

ART involves →
- **→ Kathy Smith, constantly observing and reacting to herself and her world, sometimes through her own work**
- **→ Rembrandts, Van Goghs, Picassos**
- **→ pencils, paints, pastels, clay, stone**

There is a continuous movement among the elements. Kathy "meets" a Picasso, reacts to it depending on her taste, studies its forms, learns about its medium, and tries to express her interpretation of her world in the medium.

There is no attempt to separate the study of the masters into, for example, Monday's and Wednesday's classes, media for Tuesday, and student "composition" for Friday.



THE AIM IS KATHY'S GROWTH IN AWARENESS AND SENSITIVITY TO BEAUTY AND FORM, AND HER INCREASING SKILL IN USING MEDIA TO EXPRESS HER NEW INSIGHTS.

HOW is ENGLISH UNIFIED?

Very much the same way as art is unified -- through the **PROCESS**,

Kathy Smith experiences anything, planned or unplanned, on her present level of sensitivity, with her present frame of reference. This is engagement.

Engagement

--prereflective, respecting the student's intuitions
--emotion-centered response, the first reaction
--basing reaction on present tastes

Perception

--examining and analyzing the experience, beginning with intuitions
--understanding the content, structure, tone, techniques, classification

Interpretation

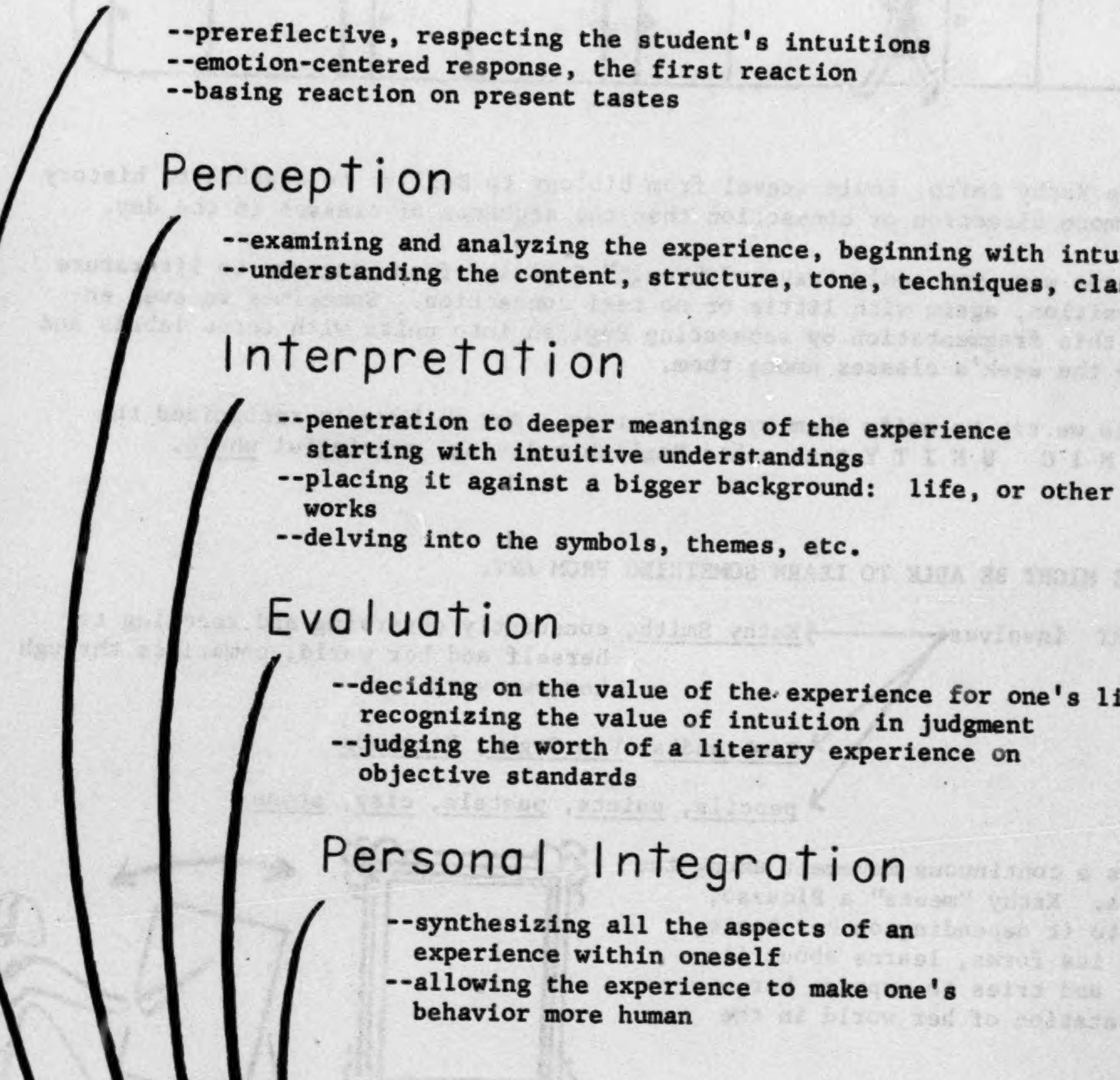
--penetration to deeper meanings of the experience starting with intuitive understandings
--placing it against a bigger background: life, or other works
--delving into the symbols, themes, etc.

Evaluation

--deciding on the value of the experience for one's life, recognizing the value of intuition in judgment
--judging the worth of a literary experience on objective standards

Personal Integration

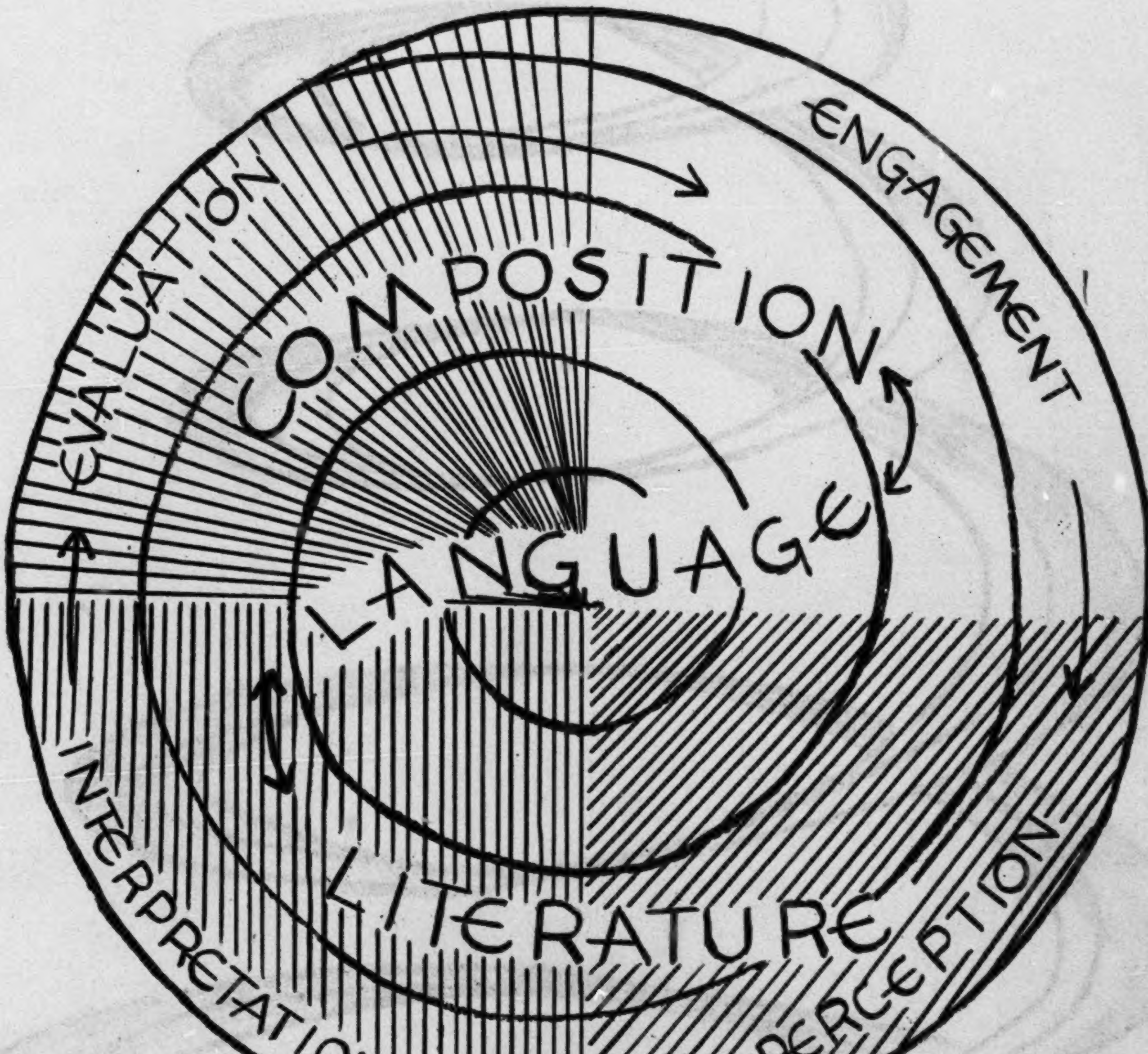
--synthesizing all the aspects of an experience within oneself
--allowing the experience to make one's behavior more human



CONTENT and PROCESS UNIFIED

Literature, language, and composition, broadly conceived to include
unwritten responses, spoken language, and media other than books,
are the CONTENT, the "STUFF" of the English experience. . .
the PROCESS is the HOW that makes the experience more than
an ordinary event of daily life
or an artificial exercise of just another English class.

This spiral shows that in each revolution one moves through the complete process of learning, and if the heavy lines are cut, the three-dimensional figure would reveal how each revolution carries a student to a different level of all four elements.


ENGAGEMENT
PERCEPTION
INTERPRETATION
EVALUATION
COMPOSITION
LANGUAGE
LITERATURE

SPIRALING—for a broadening of vision a widening of horizons

The spiral of growth works in two ways:

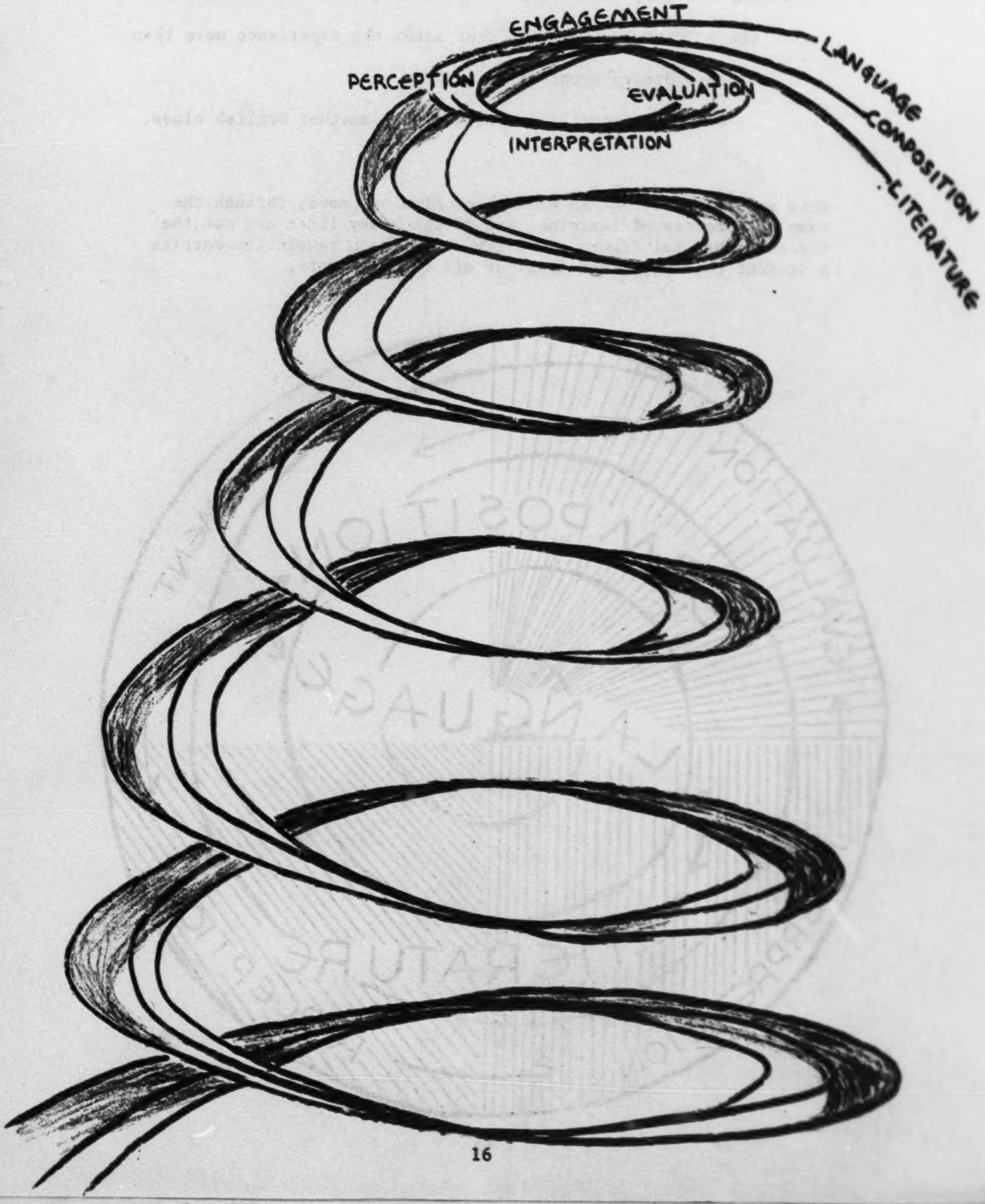
it sometimes carries the student

to a BROADER VISION OF REALITY.

This is true especially in the beginning of learning:

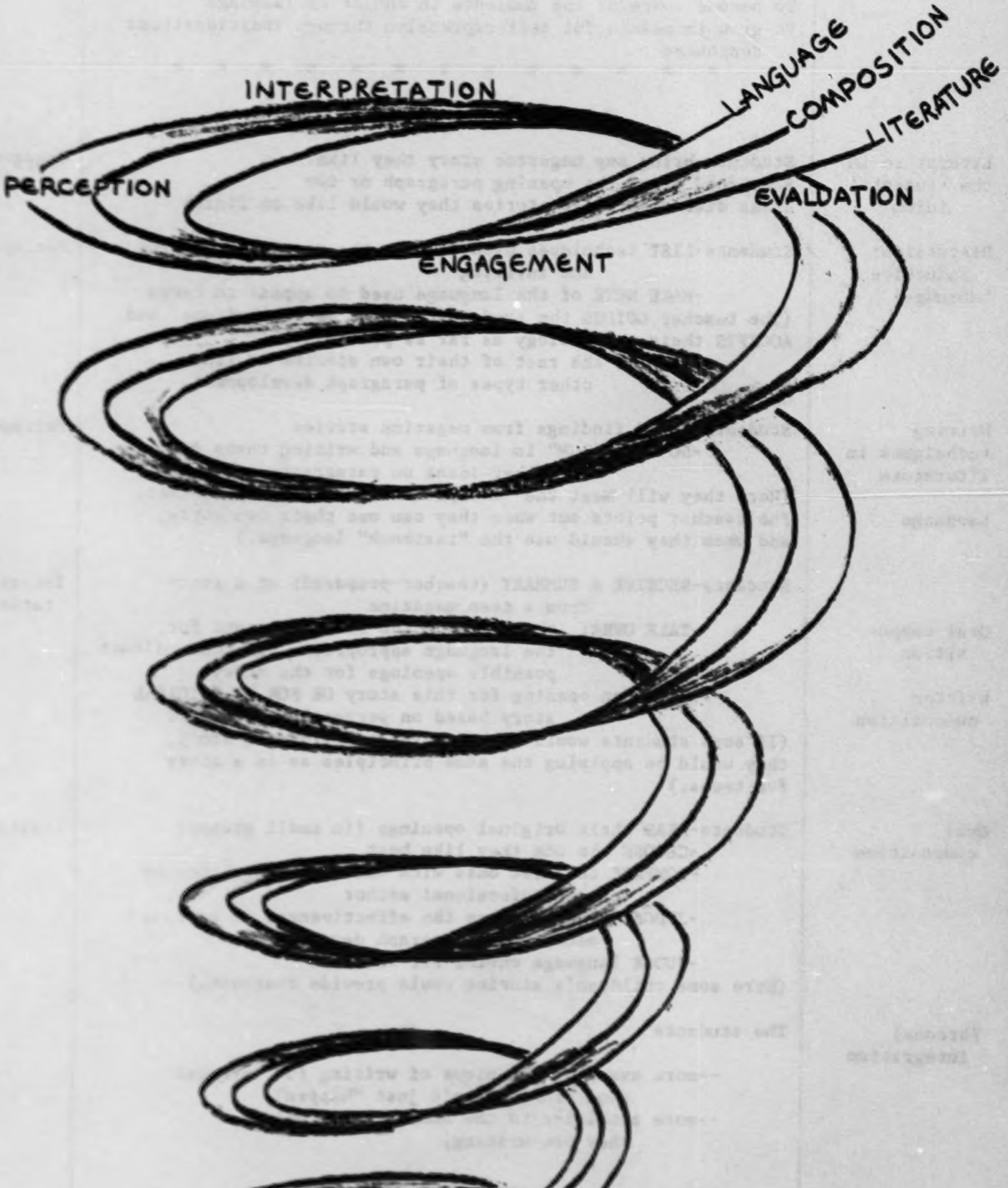
for a very young person, almost every experience is this kind;

for anyone beginning to study something new, the spiral takes him UP and OUT.


ENGAGEMENT
PERCEPTION
EVALUATION
INTERPRETATION
LANGUAGE
COMPOSITION
LITERATURE

SPIRALING—for a concentration of power an intensification of awareness

The second movement carries the student INWARD
for an intense study
of one facet of his knowledge.
By concentrating his powers in one area for a time,
he is refining his sensitivity in all areas.


LANGUAGE
COMPOSITION
LITERATURE
INTERPRETATION
PERCEPTION
EVALDATION
ENGAGEMENT

THE SPIRAL

A STUDY OF PARAGRAPH DEVELOPMENT: Grade 9 or 10 (4, 5, or 6 class periods)

Integration of Content	DESCRIPTION OF THE EXPERIENCE	Process
	OBJECTIVES	
	To learn different techniques of paragraph development To become aware of the audience in choice of language To grow in meaningful self-expression through individualized responses * * * * * * * * * * * * * *	
	PROCEDURES	
Literature in the students' idiom	Students bring any magazine story they like Some read aloud the opening paragraph or two Class discusses which stories they would like to finish	Engagement
Discussion: inductive Language	Students-LIST techniques used to make the openings exciting and inviting -MAKE NOTE of the language used to appeal to teens (The teacher GUIDES the students to find the techniques, and ACCEPTS their terminology as far as possible.) -EXAMINE the rest of their own stories to find other types of paragraph development.	Perception
Writing techniques in literature Language	Students-SHARE findings from magazine stories -DO "RESEARCH" in language and writing texts for any other ideas on paragraphs. (Here they will meet the "accepted" terminology themselves. The teacher points out when they can use their own words, and when they should use the "textbook" language.)	Perception
Oral composition Written composition	Students-RECEIVE A SUMMARY (teacher-prepared) of a story from a teen magazine -TALK OVER: the audience the story is meant for, the language appropriate for the audience possible openings for the story -WRITE an opening for this story OR FOR AN ORIGINAL story based on personal experience. (If some students would rather write a children's story, they would be applying the same principles as in a story for teens.)	Interpretation
Oral composition	Students-READ their original openings (in small groups) -CHOOSE the one they like best -COMPARE the best ones with the opening written by the professional author -JUDGE for themselves the effectiveness of various methods of paragraph development -JUDGE language choice for audience (Here some children's stories would provide contrast.)	Evaluation
Personal Integration	The students --more aware of technique of writing for interest good stories don't just "happen" --more sensitive to the audience for whom they are writing.	

IN ACTION—

A STUDY OF HEROES: adaptable to any level, 7 through 12

Process	DESCRIPTION OF THE EXPERIENCE (Class time will vary from possibly one to four weeks, depending on maturity of students.)	Integration of Content
	OBJECTIVES To be able to think clearly and precisely To become aware of the importance and influence of heroes on our thinking and acting To see the interaction of literature and life * * * * * * * * * * * PROCEDURES	
Engagement	Students COMMENT in "exploratory" discussion on any recent national or local event that involved a hero DISCUSS freely (in small groups the second day) Do people your age have heroes? Are heroes confined to any one age group? Are all heroes "heroic"? Can an evil man be a hero? Why are heroes usually idealized? Can a fictional character be a true hero? (The teacher does not give definite answers, but rather nudges the students to think.)	Oral comp. with daily life as "content" Language: semantics Literature
Perception	Students NOTE uses of the word "hero" in news, T.V., magazines examine the meaning of the hero in literary selections read as a class or individually	Daily life Literature
Interpretation	They TAKE A POLL of persons of different ages for their definitions of "hero." TRY TO REACH A CONSENSUS on the importance of heroes and heroes' influence on society's actions DISCUSS whether society gives authors material for literary heroes, whether authors give society heroes.	English beyond the classroom Oral and/or written composition
Evaluation	DISCUSSION to reach some decisions (not forced--perhaps on some points, no decision can be made definitively Do we have any real modern heroes? What are they like? Is a universal hero possible? Why do we make heroes for ourselves? Does the type of hero in a lit. selection determine in any way its worth to society (now, and when it was written)? Does the type of hero determine a work's intrinsic worth?	Oral and/or written composition
Deeper engagement	The students --more aware of heroes in further reading and other areas of life --better prepared to delve into the study of the tragic hero of classical drama and the anti-hero of modern lit. --more prepared to choose their own heroes, and prepared somewhat for the reality of human weakness even in heroes. (This is especially true for junior high, when the need for personal heroes is great.)	Literature and life
Personal Integration	The process does not end here even with growth in the areas of engagement and perception. The student, sometimes with the guidance of the teacher and sometimes on his own, synthesizes his intuitions and new understandings and makes them a part of himself.	

TOWARD INTERPRETATION

Now that you've gone UP THE DOWN SPIRAL... WITH ENGLISH, you know. . .

**that either you are a teacher who wants to
return this book and have your money refunded,**

**OR one who really is interested to know
just how an English program can be built more on process
than on content.**

**If you are interested, let's begin
with a common understanding of some of the terms you have met so far.
Following the terms are the objectives of the unified English program.**

Then you will find sets of charts arranged from Levels Seven through Twelve.

**The first chart for each level describes the
psychological characteristics of most students on that level.
The second is a general outline--a kind of checklist--
of the concepts and skills for the entire year.
The third is a description of the way
engagement, perception, interpretation, and evaluation
can be handled on the level.**

**These charts focus on the theme of the hero on all levels
--only to show the development in the learning process,
--not to suggest that this theme be a major study every year.**

**The important ideas in the hero charts are
the description of the process
and the specific questions to ask on the various levels.**

**Finally, these charts show
THE SEQUENCING OF A PROCESS
not a sequencing of content.**

THE ENGLISH EXPERIENCE -- WHAT

The world beyond the English class: people, experiences, events, anything not directly associated with formal education or the literary world. If English is basically an ordering of experience through language, we should be keeping in mind the world beyond the classroom--this world that is molding our students more than we are by occasional meetings with them.

Planned and Unplanned Experiences:

planned experiences

- prepared by the teacher for a specific purpose
- in the form of reading books, listening to poetry, dramatizing plays, watching and discussing films, observing for composition, interviewing people
- meaningful to the students, from which they can learn many things besides what the experience is planned to teach them.

unplanned experiences

- unforeseen things that happen to individuals which affect their thinking and growth
- in the form of a television documentary that a class might see, a current popular novel, a political event or a local tragedy, even as personal as a death in the family--the world beyond the classroom is the world of unplanned experiences
- affect growth because the person will probably become involved in the experience, perceive, interpret, and judge it intuitively.

Language: the system of arbitrary symbols, both oral and written, that can be manipulated to communicate thoughts and feelings.

- the first form of linguistic experience a child has, learning to speak
- the broad area of English that includes the history of language, etymology, semantics, dialectology, usage, lexicography, and grammar.

Composition: the ordered use of language in oral and written communication

- the second area of linguistic experience that a growing person meets, his creative response to anything through language
- the most behavioral area of the English tripod because it deals with personal,individualized, and often intuitive responses; therefore, growth is heavily dependent on meaningful experiences and encouragement to want to communicate
- least structurable and most open to creativity.

Literature: the artistic arrangement of language to communicate meaningful experiences and to serve the aesthetic end of delight

- the third area of linguistic experience
- the area giving most encouragement to growth, because it provides rich vicarious experiences and gives models for one's personal responses
- the area previously limited to the printed page, but today broadened to include multi-media, and a re-establishment of poetry as a spoken art and drama as a live experience.

THE ENGLISH EXPERIENCE -- HOW

The critical process (really the learning process) is described by Alan Purves* in four elements: engagement-involvement, perception, interpretation, and evaluation. These steps do not always follow in this order nor is each of equal importance in every experience. We have added a fifth element, integration, to make clear how all four are synthesized in the person.

Engagement: the pre-reflective element in the process: subjective
deals mostly with emotion-centered, intuitive reactions to and involvement in any experience
depends on the individual's present frame of reference, which can be broadened by an increased number of meaningful experiences

Perception: the analytical element in the process: objective
deals with the examination of the parts of an experience and their inter-relation--"uncovering the parts of the whole" (more cognitive)
includes an understanding of content, structure, tone, theme, language, and classification (more intuitive)

Interpretation: the element in the process that finds relationships
deals with the deeper meanings of an experience, with symbols and themes
depends heavily on placing the experience against a bigger background: life, with the question "what does it mean for me"
larger literary framework, with the question, "What does it mean in relationship with other literature?"
subjective or objective depending on the question asked

Evaluation: the evaluative element in the process
deals with making judgments on the value of experiences in one's own life, using personal convictions as criteria in terms of literary worth, using objective critical criteria
subjective or objective depending on criteria used

The following questions can be used in judging literature objectively:

1. Does the work have sufficient appeal?
2. Do all the parts fit together in a pleasing whole?
3. Does the author follow the literary norms of the chosen genre and of his literary tradition?
4. If he does not follow these norms, are there adequate reasons for not doing so?
5. Does the author fulfill his purpose artistically?
6. Is the work true on any level?
7. Does the total impact of the work humanize one who experiences it?
8. Does the author use the form effectively to create and support the meanings of his work?

Personal Integration: the synthesizing element in the process
the "third dimension" of the movement upward or downward (in the spiral) resulting from the other elements
includes an integration of all areas of personal development through
broadening the frame of reference and refining tastes
increasing sensitivity and analytical powers
being able to find more meaning in one's experience and one's world

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* Purves, Alan C., "An examination of the Varieties of Criticism," College Composition and Communication (XVII May, 1966), pp. 94-99.

OBJECTIVES for

	Unified Objectives	Language Objectives
ENGAGEMENT	To become sensitive to human communication and its media To become more aware of personal worth through rich linguistic experience To sharpen one's awareness of reality	To become aware of the importance of oral and written language as a vehicle for human communication To become aware of the influence of the language prevading one's environment
PERCEPTION	To recognize basic patterns and structures in linguistic experiences To recognize inter-relationships of parts within an isolated experience	To realize that language is a system of arbitrary symbols, both oral and written that can be manipulated to communicate thoughts and feelings To recognize the basic structures and patterns in the English language, both oral and written To realize that language changes in and through history To become acquainted with the various areas of language study
INTERPRETATION	To find relationships between the world of reality and the symbolic world of language To find relationships between individual linguistic experiences and the larger context of the world in which language is used	To see the relationship of the meaning of the word to its social context To relate the word as symbol to the reality it attempts to symbolize
EVALUATION	To be able to judge the validity and effectiveness of (any use of language) To be able to judge the value of any ling. ex. for one's own life	To make reasonable judgments about the language pervading one's environment
PERSONAL INTEGRATION	To develop one's linguistic, imaginative, and intellectual powers To deepen one's sense of values and strengthen one's grasp of truth To be able to respond to and order experience more effectively	To choose language appropriate to the situation To be open to changes which develop either one's language or environment To accept the language differences of others To express oneself fluently, audibly with order, logic, and a variety of usage

the ENGLISH EXPERIENCE

Composition Objectives	Literature Objectives
To become aware that oral and written composition arises out of a sensitivity to and a reflection about oneself and the world To become aware of reading as a stimulus for expression of one's thoughts and feelings	To become sensitive to human experience and the human condition through the vicarious experiences offered in works of art. To become aware of oneself through an engagement in literary experience To be aware of insights and values in human experience, especially as they are reflected in literature
To realize that composition is the process of focusing on, organizing, and developing one's thoughts and feelings into effective and meaningful language. To recognize the work of experienced writers, especially modern professional authors, as models of style and technique	To recognize literary types and techniques To analyze the form and structure of a given work of literature as a key to understanding the meaning of the work as a whole To understand the work in its generic context
To relate one's personal writing to the style and technique of experienced writers To relate one's insights and reflections to the world of reality	To relate a work of literature to other works of art To relate a work of literature to the non-literary universe
To be able to evaluate his own speaking and writing in regard to content, organization, and presentation	To develop a continuing ability to judge works of art independently, logically, and responsibly
To communicate effectively, responsibly, and with a personal style appropriate to the situation To grow and take delight in expressing oneself creatively	To refine one's taste in cultural experiences To draw from one's experience with literature, insights, values, and inspiration to formulate one's own philosophy of life.
To share with others one's insights into human experience and one's responses to experience.	

A KEY TO THE DOOR..

"Meet the student where he is"

presupposes that the teacher has more than just a vague idea of where he is. Knowing some of the ways that personalities work is one means of knowing the person--and where he is.

Five areas of change will show here some characteristics of students as they grow:

ADOLESCENT EXPERIENCES describe the natural development of the person

LEARNING EXPERIENCES are general suggestions for learning experiences that flow from the natural characteristics of growth.

ENGLISH EXPERIENCES are more specific suggestions--intended to be completed by the teacher to help the individual student reach the goals of the English program.

LEVEL SEVEN

ADOLESCENT

Physical

DIFFERENCES IN MATURITY LEVELS

Maturity levels vary within one class and within one person from childhood through pre-adolescence to adolescence.

Girls usually mature about two years earlier than boys.

GREAT AND RAPID PHYSICAL CHANGES

Physical changes responsible at times for "laziness" and for vigorous action at others.

Intellectual

GREAT CURIOSITY FOR NEW KNOWLEDGE

The student begins to notice and evaluate conflicting ideas and to make value-judgments.

toward better LEARNING

VARYING OF EXPERIENCES

Consider different interests, reading ability and maturity of both boys and girls.

Consider interest and energy span so that experiences are short enough.

Vary experiences within class period to sustain interest and energy.

ENTIRE ENVIRONMENT INFLUENCES THE STUDENT

Use multi-media as a constant source of new knowledge and insights.

Capitalize on natural curiosity by planned experiences which lead to discovery.

Use challenging materials with inherent interest.

Help the students form basic judgments especially through frequent discussions.

toward better ENGLISH

USE. . . . .

Multi-media
for stimulation and common experiences for the less mature to discuss and evaluate with the more mature.

Paperback books
for meeting individual needs, perhaps through "individualized" reading programs

Informal open atmosphere
for responding to experiences in a natural way

Show that English IS life by:

...making T.V., films, newspapers, and periodicals a class source, along with texts and other books.

...briefly but frequently discussing current news items to sharpen awareness and articulation.

...taking time to show and discuss current films to stimulate thinking and to develop evaluating skills.

EXPERIENCES

Emotional	Social	Personal
EMOTIONAL LIFE **Emotional life IN A PERIOD OF CHANGE** Intense emotional reactions Fluctuating moods Possible variations within the same person	**SOCIAL LIFE: CONFORMITY TO THE GROUP** Some students will be: ...unsure of self and of ability to be respected in the group ...intolerant of those who are different or who do not conform ...undisciplined to gain attention	**NEED FOR FRIENDS AND IDEALS** IDEALS: admiration and imitation of heroes FRIENDSHIP: need for someone who understands, who will listen, who can be loved.

EXPERIENCES

ATMOSPHERE NECESSARY FOR EMOTIONAL GROWTH THROUGH PLANNED EXPERIENCES Mutual respect, quiet confidence, and security Teacher awareness of emotional changes and pressures Positive acceptance of the student and use of unplanned experiences	**ATMOSPHERE NECESSARY FOR SOCIAL GROWTH THROUGH PLANNED EXPERIENCES** Build confidence through short, frequent small-group discussions: ...help group leader and members "hold their own in a group" by noting individual strengths ...help broaden knowledge of and outlook on different cultural, economic, and social backgrounds by large and small group discussions ...encourage free participation by an understanding but businesslike attitude	**CONDITIONS CONDUCIVE TO STUDENTS' PERSONAL GROWTH** Provide worthwhile heroes for imitation Encourage awareness of and concern for others, since the student is growing in personal sensitivity Capitalize on the need for understanding to develop a greater understanding of others.

EXPERIENCES

Begin the year with open discussions that allow for a variety of opinions; thus build respect for the attitudes and reasoning of others. Be receptive to the oral and written responses to create a healthy emotional climate. Have a sense of humor!	Keep in mind in discussions: ...small groups provide more opportunity for success and expression of ideas ...the teacher should be a part of the learning group (watch even the placement of the chairs) ...the student needs to learn how to be a part of a group and still do his own thinking Use multi-media as a source for growth in social attitudes	Choose literature that provides for ...meeting heroes ...facing fear ...making friends ...growing in understanding Provide oral and written composition experiences based on the immediate needs and interests of students Allow freedom to choose some reading and composition topics individually Show films for vicarious experiences that will help student think out some of his problems.

WHAT THE FOLLOWING PAGES ARE ALL ABOUT

Checklists

On the opposite page is an outline of concepts and skills-the content for the year. In a way, the outline gives a false picture by separating language, composition, and literature. In making your year's plan, you would have to integrate the areas and adopt the concepts for the students you have.

Items with an asterisk need not be placed on the grade level suggested here. These items are mainly cognitive (language concepts) and do not depend on psychological maturity as do many of the others.

There is a checklist following the psychology chart for each level.

Process Charts

This is a special reminder that the charts describing the Purves elements applied to the study of the hero ARE NOT lesson plans or unit suggestions. (The best way to misuse them would be to use the hero theme on every grade level.) The main purpose is to ILLUSTRATE the SEQUENCING of the PROCESS of LEARNING, and to give an idea of the change of approach from level to level.

CHECKLIST for LEVEL SEVEN

Skills and concepts that can be realized by most students on this level

Language

Origin of Language*

Codes -- written language*

Kernel Sentences

Appropriate usage

Composition

Imaginative and creative expression in writing correlated with other subjects, and as a natural and free response to personal experiences

Northwestern Basic Processes

Definition: dictionary work gives common qualities and characteristics
Classification: learning to use the ladder of generality
Individualization: details make object unique; sensory impressions
Selection of Detail: descriptive; becoming aware of word choice
Audience: becoming aware of speaking and writing for a specific audience
Purpose: reporting

Literature

Literary devices: comparisons; accurate description: sensory impressions

Content and Structure: conflict--this should not be formally taught, but pupils can be made aware of the underlying structure of a selection

Tone or Mood: point of view--first, second, third person
words conveying mood

Interpretation: relationship of the story to a life situation
finding the message in the story

Process: ENGAGEMENT- - - - in LANGUAGE

The seventh or eighth grader tries desperately, grabbingly, to become part of the adult world. He seeks to identify himself with an adult figure--the strong physical type, the athletic hero, the current singing idol, the superficial hero.

Engaging students in the unit theme requires meeting them on their level and using what is meaningful to them in order to lead them to greater insights and subsequent growth.

Helping students use language accurately seems to be a more natural aspect of this unit than the scientific study of language. The activities suggested here are general, therefore, and do not apply specifically to language.

To involve students in the unit theme--exploratory discussion of varied news clippings about actions which may or may not be heroic: some possible questions:

Which of these people would you consider a hero? Why?

Does one action that a person performs make him a hero? Explain.

Could a person be a hero one day, but not the next? How?

Process: PERCEPTION- - - - in LANGUAGE

Opening up avenues of perceptual thinking is our work as seventh and eighth grade teachers. But the students' first encounter should be one of joy and not the attempted result of laborious teaching. Perception is a gradual awakening dependent upon the psychological maturity of the student. We can only foster, not produce,it by skillful teaching.

Brainstorm in small groups on the topic: "What makes a hero tick?" Follow by class discussion.

Use kineposium technique to discuss how hero gives evidence of specific traits in story read.

Encourage students to keep a vocabulary notebook on new terms met in "hero" unit.

Compile a class dictionary of "hero" language.

Process: INTERPRETATION- - in LANGUAGE

Because students at this level have so little experience by which to judge, we shouldn't look for much interpretation of a story from them. Mature individuals in the class may grasp the theme or message of the story and even some of its symbolism, but it is sufficient that the other students enjoy it and have some idea as to why they do. (or don't)

How is the hero in this story like or different from a hero in ....?

Which do you admire more? Why?

Would you like the hero of this story to be your friend? Why or why not?

Process: EVALUATION- - - - in LANGUAGE

Evaluation at this level is chiefly one of like or dislike of story or poem. Pinpointing reasons for students' likes or dislikes should be encouraged. Although student is not ready for true critical analysis, his growth can somewhat be measured by his ability to apply his learnings to new situations and in oral and written expression.

Follow a particular comic strip for at least a week. Be prepared to give an oral evaluation of its "hero" in the light of what we have discussed.

Prepare questions and categories for a game of JEOPARDY based on a hero theme.

Write a "Recipe for a Hero" including what you think are necessary ingredients.

Process: PERSONAL INTEGRATION

Details cannot be spelled out here since this process is a personal synthesis of all other

OF THE LEARNING PROCESS

- - in COMPOSITION

Describe a time when you were a hero.

Take a family poll to find out whom each person admires. We'll compile these in our "Family Album of Heroes."

Describe T.V. commercials which glamorize certain types of people.

Take a class poll to find out who the class hero is.

- - in LITERATURE

Questions to involve students in the unit theme:

If you had your choice of reading any story about a hero, whose story would you select? Why?

What kind of heroes do boys (girls) usually admire?

Are there any heroes that nearly all people your age admire? Name some.

What qualities would you consider to be absolute "musts" in a hero?

Are T.V. and story book heroes any different from real life heroes?

Does our idea of what makes a hero change as we grow up? Explain.

- - in COMPOSITION

Write an imaginary diary account possibly written by a fictitious or real life hero.

If you could meet your hero face to face, what questions would you ask him about his life or heroic actions?

Write a description of a hero which is so vivid that your classmates can guess his identity without your naming him.

Retell the basic plot of this story in another style, for example, as it might be told to young children, or in a particular dialect.

- - in LITERATURE

Discussion of heroes in stories read.....

How does the author acquaint you with the main character?

--by describing him directly?

--through the conversation or thoughts of the hero?

--through his actions?

Why do you think the hero acted as he did?

What caused a change in the hero's attitude or behavior?

How does the author make you like the hero?

Is the hero true to life or has he been glamorized?

What do you think is the most important event in the story? What events led up to it?

- - in COMPOSITION

Write or tell your version of how the story might have ended if the hero had acted differently.

Explain why you would or would not include this story in a list of recommended readings for junior high school students.

- - in LITERATURE

Did reading this story in any way change your idea of what a hero is? How? Why?

What would you have done if you had been in the hero's position?

If this story were made into a movie and shown abroad, would it give a true picture of American life? Why or why not?

- - in COMPOSITION

Prepare a book review or an oral report for "Hero Day."

Write two short reviews of a book. In one, try to "sell" the book to another 7th grader. In the other, try to discourage him from reading it. Give concrete evidence to support your case.

- - in LITERATURE

Role play real life situations which call for heroism.

Prepare to present an original dramatization or radio play based on a story we've read or on the life of a famous hero.

elements by the student, either individually or with the assistance of the teacher.

WHO WILL ANSWER?

"Where do I fit?" and "Where will I fit?"

are two questions which cause concern to many students on LEVEL EIGHT.

WHERE DOES AN EIGHTH GRADER FIT?

Although Adolescent Experiences of Level Eight still fall naturally into the five categories of Physical, Intellectual, Emotional, Social, and Personal, the EMOTIONAL and SOCIAL factors are by far the most important to the student who is no longer a child, certainly not an adult, but who is rather approaching the important age of adolescence.

WHERE WILL THE EIGHTH GRADER FIT?

The student on Level Eight is surely greatly influenced by modern American culture and the forces and people it represents. Often in many media simultaneously he is surrounded by personifications and promises of himself--today, tomorrow, and the ten years from now which he finds almost impossible to imagine.

LEVEL EIGHT

Physical and Intellectual

ADOLESCENT EXPERIENCES

PHYSICAL and INTELLECTUAL GROWTH are not equal to emotional growth in the person.

LEARNING EXPERIENCE

INTENSE ENERGY and SUSTAINED CONCENTRATION may be poured into one special interest.

ENGLISH EXPERIENCE

Experiences should still be varied but the student is ready for greater involvement.

Emotional

ADOLESCENT EXPERIENCES

SENSE OF PERSONAL IMPORTANCE along with INSECURITY---- touchiness or defensiveness

SUDDEN SHIFTS OF MOOD that are kept hidden ---- calm and self-possessed appearance but easily-hurt feelings.

LEARNING EXPERIENCES

SECURITY AND ACCEPTANCE ---- a healthy emotional climate.

ENGLISH EXPERIENCES

Provide an atmosphere of acceptance and integrity ---- confidence in revealing personal reactions in oral and written composition

Personal

ADOLESCENT EXPERIENCES

TEMPORARY DETACHMENT FROM FAMILY ---- reaching out to others

IDEALS INTENSELY FELT ---- idols, hero-worship, crushes

LEARNING AND ENGLISH EXPERIENCES

Help develop practical social concern by capitalizing on "reaching out to others"

Cooperate with other departments, especially social studies, to plan experiences

Provide multi-media contacts with world heroes and leaders to help students form practical judgments and to strengthen the values of the individual.

Social - - - - - - - - -

ADOLESCENT EXPERIENCES	LEARNING EXPERIENCES	ENGLISH EXPERIENCES
THIRTEEN -- AGE OF SEARCHING FOR SELF Age of trying to understand self, thoughts, moods, own personality	Maintain confidence and rapport by showing that you understand the "selfness" of the student and his search for it	Choose some literary experiences that deal directly with the student's own problems so that he can discuss them without necessary reference to himself.
GREAT CONCERN OVER PERSONAL APPEARANCE --better groomed than on Level Seven --insists on outward similarity to others	Capitalize on concern over appearance by helping to improve it through guidance and proper health instruction	Treat naturally the topics of conformity, fear, anxiety, as they appear in literary selections and oral and written composition.
GROWING AWARENESS OF SELF AS A UNIQUE INDIVIDUAL --often self-absorbed, dreamy --absent-minded, indifferent --unable to "hear"	Be prepared for students to "shut off" anything they do not want to hear	Increase listening and concentration powers with materials that INVITE listening: use a wide range of tapes and recordings, including music
PLAYS ROLES in social contacts	Use role-playing to help student know himself better and make some decisions	Use simple drama--improvised by the students at times, for legitimate role-playing. Other sources for role-playing--short stories, novels, music, art --composition in any form.
AGE OF WITHDRAWAL --resists ideas and actions of adults, especially those in authority --separated more from family --shares with and confides less in adults --sometimes considers normal adult interest as prying --finds much security with peers	Avoid an authoritarian discipline and arbitrary decisions from the adult "Platform" Be as objective as possible to lessen resistance	Be more objective in evaluation of the students' experiences by giving reasons Train the student to give reasons to substantiate his statements Lead the student to make his own judgments through inductive methods whenever possible
HORIZONS OF THE WORLD BROADENING --worries about poverty, refugees, disease, and other evils in the adult world	Use magazines, films, television, documentaries on poverty, crime, and other problems to develop a realistic outlook, and provide facts for adjustments which can be voiced in oral and written composition in any appropriate subject area.	

CHECKLIST for LEVEL EIGHT

Skills and concepts that can be realized by most students on this level

Language

Transformations*
Sentence expansion*
Dialect*
Audience
Intention in speaking
Role of context in speaking
Variety of language usage*

Composition

Imaginative and creative expression in writing correlated with other subjects and as a natural and free response to personal experiences

Northwestern Basic Processes
- **Definition:** common qualities examined: what, how
- **Classification:** specify word meanings through class
- **Individualization:** models help pupils see how objects are made unique through detail
- **Selection of Detail:** refining word choice
- **Audience:** writer keeps particular audience in mind; writes for several audiences
- **Purpose:** reporting

Literature

Literary devices: dialects used; imagery; figurative language

Content and structure: conflict--stress given as informal teaching occurs so that pupils deepen their awareness of deeper structure in literature

characters--protagonist and antagonist realized; recognition of those characters in story who move the plot forward.

Tone or Mood: point of view
words conveying mood

Interpretation: relationship of the story to a life situation
finding the message in the story

Process: ENGAGEMENT- - - - in LANGUAGE

The seventh or eighth grader tries desperately, grabbingly, to become part of the adult world. He seeks to identify himself with an adult figure--the strong physical type, the athletic hero, the current singing idol, the superficial hero.

Engaging students in the unit theme requires meeting them on their level and using what is meaningful to them in order to lead them to greater insights and subsequent growth.

HELPING students use language accurately seems a more natural aspect of this unit than would be a scientific study of language. Most of the activities suggested here are general, therefore, and do not apply specifically to language.

To involve students in the unit theme, discuss sports heroes on local, national level -- Olympics heroes for international -- from the standpoint of their character and personality.

What do we expect from the people we idealize?

Expand subject of heroes to those in T.V. and movies.

Process: PERCEPTION- - - - in LANGUAGE

Opening up avenues of perceptual thinking is our work as seventh and eighth grade teachers. But the students' first encounter should be one of joy and not the attempted result of laborious teaching. Perception is a gradual awakening dependent upon the psychological maturity of the student. We can only foster, not produce it by skillful teaching.

Discuss why we regard others as heroes.

Compare parents' heroes of yesterday with yours of today.

Who living today will we remember as heroes?

Discuss hero as someone who overcomes:

What? ---physical handicap --- problem
---fear

Study the use and meaning of dialect in the stories read.

Process: INTERPRETATION- - in LANGUAGE

Because students at this level have so little experience by which to judge, we shouldn't look for much interpretation of a story from them. Mature individuals in the class may grasp the theme or message of the story and even some of its symbolism, but it is sufficient that the other students enjoy it and have some idea as to why they do. (or don't)

Are there any common characteristics in heroes of yesterday and today?

Analyze why different ages and different persons have different heroes.

Process: EVALUATION- - - - in LANGUAGE

Evaluation at this level is chiefly one of like or dislike of story or poem. Pinpointing reasons for students' likes or dislikes should be encouraged. Although student is not ready for true critical analysis, his growth can somewhat be measured by his ability to apply his learnings to new situations and in oral and written expression.

My Hero--Mr. Mythical

Process: PERSONAL INTEGRATION

Details cannot be spelled out here since this process is a personal synthesis of all other

OF THE LEARNING PROCESS

- - in COMPOSITION	- - in LITERATURE
Do heroes influence us? sports? Music? T.V.? movies? What makes heroes? List characteristics Conduct a T.V. interview with today's heroes and yesterday's heroes. Written: Dream sequence - "I Play the Hero" (see Wolfe)	Reading stories of heroes of yesterday --Lindburg --Ruth --Rockne Reading stories of heroes of today --Newspaper articles --T. V. and movie magazines
- - in COMPOSITION	**- - in LITERATURE**
Collect articles and speeches of today's heroes for a Writing Hall of Fame Note details of why there are heroes today in our society. Present your hero to a foreign audience as though you were an announcer conducting a world tour. Write a vivid description of a personal experience of fear. (see Wolfe) Write a composition entitled "My Greatest Disappointment."	Hero in the short story 1. Sports hero stories (All Around America) 2. Overcoming fear "Radio Man"- "Space Lane Cadet" Poem "Charge of the Light Brigade" "The Highwayman" (color, mood, point of view) 3. Overcoming physical handicap Hero in novel -- Shane 1. Conflict -- people, himself 2. Hero overcomes problem -- How does author make Shane a hero?
- - in COMPOSITION	**- - in LITERATURE**
Art Collage -- "My Hero" Art pieces on what a hero means to me Write a "Who Am I?" paragraph which reveals your admiration for the person you write about. Write an ending to a short story such as "The Lady or the Tiger". Rewrite a short story or movie to change hero or make a hero.	What is the author saying through the story? the poem? the movie? Does the hero have a message for me? about me? (Use poem "The Courtship of Miles Standish")
- - in COMPOSITION	**- - in LITERATURE**
My Hero -- Mr. Mythical	"Ulyssus and the Cyclops" (reader) Is the mythical hero a true hero? Are the people we are exposed to today worthy of hero worship? Name examples of valuable heroes. Are we being exploited by TV and movies?

elements by the student, either individually or with the assistance of the teacher.

BREAKING NEW TRAILS...

"All adolescents have something in common:

the growth process is strong within them; within their own limited domain they are capable of breaking new trails of thought; they are able to learn to see the old and the familiar in a new light; to discover something within themselves and within their relationship to others that might enable them to make a more enlightened and productive approach to their present circumstances and to their future."

--Jersild, Arthur T., The Psychology of Adolescence, p. 144.

LEVEL NINE

ADOLESCENT

Physical	Intellectual
Concern about uneven growth Self-consciousness Natural energy, vivacity, but much expended in fantasies	Concerned with the ultimates of life (not in the same depth as level 11 or 12) Disturbed by knowledge and results of evil Lively imagination Easily distracted from work Not interested in abstractions

toward better LEARNING

Realize that this physical growth can be of great concern, especially to boys, and can lead to extreme anti-social acts Provide experiences in which the student contributes without "being on the spot"-small groups	Cooperate among departments to plan exploring the ultimates--e.g., social studies, fine arts, and English Provide experiences to channel reaction to evil into positive concern Use concrete materials and illustrations for students to learn by doing, observing, handling

toward better ENGLISH

Keep reports of oral nature short Find literature selections that recognize the fears of growing up--"Fifty-first Dragon" is humorous enough to keep self-consciousness at a minimum when students discuss the story	Help the student mature by films and discussions that deal with the ultimates of life Assign T.V. documentaries as scheduled, for "unplanned" but meaningful experiences of the realities of life Bring concrete things for the class to observe, handle and interpret--fruit, pieces of wood, fabric, art prints, etc. Relate abstract ideas--evil, happiness--to the student's immediate experience

EXPERIENCES

Emotional	Social	Personal
Growing self-acceptance Dependence on acceptance by others Less responsible, sometimes due to fear of failure Developing a sense of freedom Accepting more the relationship between order and responsibility, between authority and concern Dissatisfaction with adult society and its standards	Some --resent being put into categories (e.g., teenagers, Negroes) --try to emphasize individuality by gangs and cliques --show extreme reactions against law--continuing authority struggle --assume affectations and fads --show drastic behavior: defiance, rebellion, rowdiness Continue to grow in social awareness	Need for: personal faith and value system awareness of world community and personal responsibility integrating abilities and preferences into total personality and character practical, realistic knowledge of sex and sexuality

EXPERIENCES

Realize that the student does not know his own limitations, fears, failures, and needs to succeed Provide many opportunities for success in classwork Set realistic standards for classwork (to help student correct personal weaknesses realistically)	Make a point to let students feel you know them as individuals despite the time and effort it takes Keep the learning atmosphere open enough that unacceptable ideas can be expressed freely and then discussed and evaluated objectively	Be fair and firm in standards of classwork Provide experiences (literary and others) where values can be questioned and discussed objectively

EXPERIENCES

Encourage individual reading to understand personal problems--suggest some books on personality and health Give clear, well-defined assignments with definite goals Allow some real freedom to help plan some activities, e.g., experiences for creative writing Arrange work conferences with individuals (while others work silently or in small groups)	Develop in the student an awareness of his own reactions and growth through a journal in which he records his personal reactions to anything he wishes--daily or several times weekly Show respect for student's privacy in handling oral and especially written composition (let him indicate what journal entries you may read) Treat all films, especially ones with deep moral implications, as experiences in English, with emphasis on whether the film shows what it is like to be a human being (see "Tenets for Movie Viewers")	Use multi-media to discuss values in relevant situations Suggest biographies in any good art form of well-known persons with sense of commitment: Dr. Tom Dooley, Pres. and Sen. Kennedy, Dr. Martin Luther King, Dr. Schweitzer Use columns, editorials, entertainment, religion, and education sections of weekly periodicals to give exposure to clever writing and to timely problems concerning some of own values Films such as Phoebe and Nobody Waved Goodbye (especially for girls) could help students to evaluate their own self-concept.

CHECKLIST for

Skills and concepts that can be realized

Language

Nature of language: arbitrary, symbolic, changing*
Communication: sender, message, receiver
Influence of purpose on the word choice
Connotations and denotations
Concrete and abstract diction
Techniques for using nouns and verbs for creative expression (language and composition)
Semantics: propaganda
Dictionary: language as it IS

Composition

Thinking and communicating clearly
Observing accurately through numerous exercises
Free and imaginative response to experiences
Impromptu drama

Northwestern Basic Processes

Definition and classification: same as on level eight
Individualization: individual details emphasize central intention: the meaning to be communicated
Selection of detail: accurate, concrete descriptions
Audience: develop keener awareness of audience
watch the effect of language when the speaker changes roles

LEVEL NINE

by most students on this level

Literature

Literary devices: figurative language and imagery
- simile
- metaphor
- hyperbole
- personification

symbolism on an elementary level

Content and Structure: conflict
- plot-- retelling sequence (as reporting in composition)
- character-- relationship between hero and conflict
  - roles of various characters

Tone and Mood: specific words conveying mood
- point of view only if significant

Classification of works: some articulation on the difference between prose and poetry
- differences between narrative and lyric poetry
- ballad as a poetic form*
- significant similarities and differences between fiction and drama

Interpretation of a whole work: on this level, just "getting the feel" of how a whole work can be interpreted through one passage by studying the climax in a powerful drama

(This concept may not be meaningful for some students, and need not be taken on this level.)

Recognition of symbols

Finding the message in literature

Process: ENGAGEMENT- - - - in LANGUAGE

Engagement for most ninth graders is through concrete materials that relate immediately to their life outside the classroom. The teacher can make the study of a theme "valid" to the students by using their idiom of T. V. and music (when feasible) as sources for the exploratory discussion. Also by showing that the themes treated in teen media (T. V. etc.) are the same as those in books, the teacher can get across the relevancy of literature without saying a word.

The depth and thoroughness of the rest of the study of the theme (this is true for any topic or skill) will depend on the sophistication of the students' involvement and awareness. The teacher discovers "where students are" no questioning, allowing free response.

Questions that will involve students in the theme, with a focus on language:

What's the difference between a hero and an idol?
What words do you associate with hero? With idol?
Are heroes or idols very important in the lives of people your age?
Are idols more important than heroes?
Do the connotations of hero and idol differ between boys and girls?

Process: PERCEPTION- - - - in LANGUAGE

The depth and breadth of analysis on Level Nine will depend largely on the individuals in the class--the teacher takes them as far as they can go, encourages them to see things they have not seen before, but does not GIVE them the concepts and conclusions they cannot grasp on their own.

These students will probably analyze with interest if they see clearly that their analysis will give more meaning to them--for example setting and tone in a story will be important only if they radically affect the character of a person they are reading about.

Perception on this level in general is simple and elementary. Analysis will be done in language in greater depth than in composition or literature.

Take a poll of several people of different ages to find their definition of hero and idol.

Develop concepts of denotation and connotation.

Discuss frame of reference after poll has been taken and results gathered.

***Keep a "listening log" as a record of* the use of words from various sources: T.V., newspapers, teen magazines, music lyrics, conversations, other high school literary magazines.**

Process: INTERPRETATION- - in LANGUAGE

Emphasis on what things mean to the student personally--subjective. It requires precise thinking and can go deep into symbols and quite sophisticated themes IF the student is able. Since he interprets things in the light of his own experiences, we want him to broaden his experiences rather than give him packaged adult interpretations.

What are some of the many meanings of hero you have found? Why so many?
What does hero mean to you?
Is hero just a label someone pins on another, or can there be a hero that no one knows about--one only in secret?
Can a hero for one person be a "bum" for another?

Process: EVALUATION- - - - in LANGUAGE

Most evaluation will be subjective. Little need be done with evaluating literary works as literature, unless the students show that they can judge works on valid criteria.

Do people usually speak accurately about heroes and heroism. Why? Why not?

Process: PERSONAL INTEGRATION

Details cannot be spelled out here since this process is a personal synthesis of all other

OF THE LEARNING PROCESS

- - in COMPOSITION

ORAL COMPOSITION:

Play a recording by a current music "idol."

Have posters of film or T.V. heroes.

Play a speech or display pictures of real national and sports heroes.

QUESTIONS: What do these personalities have in common? How are they different? (continue with questions in language area).

- - in LITERATURE

Possible questions:

Have you seen any films or read any books that present a hero you can really "go for"? Describe.

What media today presents your age group with the most appealing heroes? How do they do it?

Isolate a character from a book or short story that has "hero" or "heroine" possibilities: Do you like him? Why? Why not?

Before discussing a story or even reading it, give the students a situation similar to the one in the story, and have them improvise dramatically their reactions and words in the situation--a good way to experience character interaction as in a story.

- - in COMPOSITION

Emphasis is on gathering material for writing, by close observation.

Observe the exterior characteristic of several T. V. heroes and record these as precisely as possible.

Discuss the audience that would like to read an article on television heroes. Write an article for T. V. Guide or any other magazine on the topic.

(Language and composition)

Observe the phrases people use when talking about heroes and heroic deeds.

Are they precise? accurate?

Do they exaggerate? Why?

- - in LITERATURE

Describe heroes or heroines in stories that appeal to people your age.

What qualities do they have? What qualities do you look for in a hero?

Take a specific story or book:

Who is the hero of the story? Why call him the hero (or her...heroine can always be substituted for hero in these pages).

Is he a hero for you?

Does he seem like an ordinary person or a unique individual? How does the author make him appear so?

Do heroes always have a struggle? (introduction of concept of CONFLICT)

Does a greater opposing force (man or something else) make for a greater hero?

Is this true: "No conflict, no hero"?

Do you think ordinary, every-day conflicts produce heroes? (moving into interpretation)

- - in COMPOSITION

Writing can relate facts, or convey a feeling about the facts. Write on some topic related to heroes to relate, and then to convey feeling.

Complete in very concrete language: A hero is . . . .

- - in LITERATURE

After reading or viewing:

What is the message for you. Why?

After reading a classic, some myths, Antigone, or a Shakespearian play: Do heroes of other ages mean anything to you? Do they tell people anything about themselves? Are heroes symbols of anything? What?

Do you think you may be a hero to someone?

- - in COMPOSITION

Oral report on a personal hero, evaluated for amount of material gathered, and precision in reporting--by the class.

- - in LITERATURE

Of what value are heroes to you?

What is the most worthwhile book, story, poem, or film that you have experienced? Why that one?

What media presents such heroes? Idols? How do the heroes on T.V. and in films affect people?

elements by the student, either individually or with the assistance of the teacher.

SOMETHING OF BOTH

From Jean Piaget we hear:

"The PRE-OPERATIONAL child (ages 3-6) is the child of wonder; his cognition appears to us naive, impression-bound, and poorly organized. There is an essential lawlessness about his world without, of course, this fact in any way entering his awareness to inhibit the zest and flights of fancy with which he approaches new situations. Anything is possible because nothing is subject to lawful constraints.

The child of CONCRETE OPERATIONS (ages 7-11) can be caricatured as a sober and bookkeeperish organizer of the real and a distruster of the subtle, the elusive and the hypothetical.

The ADOLESCENT has something of both: the 7-11-year-old's zeal for order and pattern coupled with a much more sophisticated version of the younger child's conceptual daring and uninhibitedness. Unlike the concrete-operational child, he can soar; but also unlike the pre-operational child, it is a controlled and planned soaring, solidly grounded in a bedrock of careful analysis and painstaking accommodation to detail."

--John Flavell, The Developmental Psychology of Jean Piaget, p. 211.

LEVEL TEN

ADOLESCENT

Physical

Girls reach maturity one or two years earlier than boys.

Individual students reach adolescence at different times and grow at different rates.

Self-consciousness may be especially high in girls; exhibitionism and self-consciousness vary with boys.

Intellectual

Awareness of science and technology

Curiosity about relevant topics and world happenings

Wider and deeper capacity to think and reason

CONTINUATION OF OTHER CHARACTERISTICS OF LEVEL 9, especially the interest in the concrete and the personal

Development of abstract thinking for more intellectually mature

toward better LEARNING

Plan activities which use the natural energy and expanding intellectual ability to counteract the self-consciousness of girls and boys.

Realize that physical development and sexual maturity of girls can be of great concern affecting the behavior, attitudes, and relationships of girls.

Give opportunity for more formal training in speech techniques along with English or through a speech elective

Challenge the intellectually mature by giving "graded" assignments--some would require more, and some, less abstract thought

toward better ENGLISH

Try to use small group activities often, especially in discussion to underplay self-consciousness and to emphasize acceptance and approval of peers, as well as intellectual achievement.

Realize that physical atmosphere as well as climate of acceptance affect the student in any type of work, whether it be oral or written expression. Watch the size of the desks, placement, ventilation, and other physical factors which influence the English experience, too.

Use newspapers, T.V. and weekly news magazines as sources for oral and written composition

Give some experience in the principles of informal debate and simple forms of argumentation on the students' level.

Suggest challenging books for individual reading-- to develop the intellectually mature.

EXPERIENCES

Emotional	Social	Personal
Growing acceptance of self and others Realization of the need for self improvement Great range of emotional maturity especially among boys Definite concern and anxiety over appearance of secondary sex characteristics Keen pressure to succeed	CONTINUATION OF CHARACTERISTICS OF LEVEL 9 Realization of cultural (change?) in the world Sense of gulf between the real and the artificial Need for justice and fair-play Wish for popularity and status Formation of cliques to insure friendship and acceptance	Growth in forming personal value system (Increase of idealism) Need for making personal decisions Attempt to avoid reality (drink, dope, etc.) Moral problems with sex and love

EXPERIENCES

Show a great deal of patience and acceptance Keep the sense of humor	Cooperate among departments (history, world culture, English) to give experiences dealing with the cultures of the world Be realistic about the influence that money and popularity have on the personality, work, and time of the students Try to establish a spirit of a "classcommunity" to fill the need of acceptance by a group	Be prepared for reluctance to articulate ideas--self-consciousness and fear of failure Make available information about and guidance in area of students' personal problems Be sympathetic toward other teens "in trouble" in a mature way but lead students to a more realistic view of teen situations

EXPERIENCES

Use personal journal (informal composition) Expect the involvement of the student (especially a girl) to be very personal and possibly sentimental Use materials with theme of acceptance of self and others, for example, David and Lisa (book and film) Choose themes such as idealism vs. realism in people, change and its effects on people	Choose literary selections by modern writers with a liberal sampling from different historical periods and different cultures Show films such as Loneliness of the Long Distance Runner for an experience of one who must make individual decisions about conformity to false standards (film and book, good for boys intellectually less mature)	Show Last Angry Man for an experience that will bring to the surface the cynicism and materialism of many students Provide for extemporaneous speeches on social problems

CHECKLIST for LEVEL TEN

Skills and concepts that can be realized by most students on this level

Language

History of the English language*
Sound devices in poetry
Etymology
Varieties of usage*

Composition

Development of oral skills through discussion and other forms of speech exercises
Analysis as a purpose in writing
Beginning evaluation of writing especially by listening to examples of good and poor writing
Growth in imaginative expression
Modified forms of debate

Literature

Literary devices: same as for level nine

Content and structure: mechanics of poetry* (as much as will be meaningful to the group)
character--some devices for development
round and flat characters
type characters (when significant)

Mood: through images, especially in poetry

Classification: blank and free verse forms
significant differences between fiction and biography
essay (not a formal study, but an introduction, possibly using documentary films, visual essays)

Interpretation: interpreting the literary experience through one key passage (depends on the ability of the group)

romantic and realistic interpretations of life (depends on the ability of the group)

Evaluation: judging literature and related media as serious or superficial.

LEVEL TEN -- SEQUENCE

Process: ENGAGEMENT- - - - in LANGUAGE

SEE ENGAGEMENT IN LEVEL NINE.

On Levels Nine and Ten, the area of engagement is much the same--personal, involved in the concrete and the immediate

The student on Level Ten is often more consciously idealistic.

SEE QUESTIONS AND SUGGESTIONS FOR LEVEL NINE.

Other questions, usable on Nine or Ten:

Do you associate legends with heroes?
Did you ever notice how often legends grow up around heroes--even ones living now? Why do you think this happens?
What does "idealized" mean to you?
Are heroes usually idealized?
Are all heroes "heroic"?

Process: PERCEPTION- - - - in LANGUAGE

SEE PERCEPTION ON LEVEL NINE

There will be a wide range of perceptive powers on Level Ten because of the different rates of development--some students will have keen perception while others won't "see" anything.

SEE QUESTIONS AND SUGGESTIONS FOR LEVEL NINE.

Explore the meanings of "idealistic" and "realistic."--in young and mature persons, in literary characters, in story line, etc.

Analyze diction, images, etc., in the description of heroes in literature.

Process: INTERPRETATION- - in LANGUAGE

SEE INTERPRETATION IN LEVEL NINE

Interpretation will probably move back and forth between subjective (relating to my life) and objective (relating to other literary works or experiences). There should be some experiences for both types of interpretation--both are valid and need to be developed.

SEE QUESTIONS AND SUGGESTIONS FOR

LEVEL NINE.

Process: EVALUATION- - - - im LANGUAGE

SEE EVALUATION IN LEVEL NINE

The students may be ready to make some basic judgments of literature and films. Giving them the criteria for serious (quality) or superficial (poor) work will help them to judge for themselves.

SEE SUGGESTIONS ON LEVEL NINE

Process: Personal Integration

Details cannot be spelled out here since this process is a personal synthesis of all other

OF THE LEARNING PROCESS

- - in COMPOSITION

SEE SUGGESTIONS FOR LEVEL NINE

How do you react to this statement, "Heroes are for kids." (This could be a written response to the person who made the statement.)

Read aloud an article written by a student on some aspect of the hero, as an opening for the students to begin exploring their own ideas.

- - in LITERATURE

SEE QUESTIONS AND SUGGESTIONS FOR LEVEL NINE.

Can a fictional character be a true hero for someone?

List some real and fictional personalities that many people consider heroes.

Are they idealized?

Are they written about realistically?

Are legends about heroes in any way true?

Play a recording of "Impossible Dream," and discuss the lyrics. Read or dramatize scenes from "Man from La Mancha." (How do these students react to Don Quixote's experiences.)

- - in COMPOSITION

SEE SUGGESTIONS ON LEVEL NINE.

Read a satirical article or description of a hero.

What makes satire? (analyze the techniques used to gain a satirical tone.)

Write a satirical article on any hero figure--determine the audience before writing.

- - in LITERATURE

SEE SUGGESTIONS ON LEVEL NINE

Explore the concepts of the real and the ideal through the screen and stage version of Man from La Mancha compared with the novel. (Have students read only sections of Don Quixote.)

Is Don Quixote a fool or a wise man?

Is Sancho really more practical than the Don?

What exactly is Cervantes satirizing:

the ideal of chivalry? romantic literature? Don's interpretation of chivalry? idealistic people? practical people? a person who tries to "live" the world of literature?

Is Don Quixote a typical hero?

- - in COMPOSITION

SEE SUGGESTIONS ON LEVEL NINE

Do research on the hero of one age or country: Oriental hero, American Indian hero--knights, folklore heroes. Prepare oral and/or written interpretations of the meaning of hero then contrasted with the present. Interpret some aspect of the hero in a medium other than words: music,color,line,silent drama.

- - in LITERATURE

SEE SUGGESTIONS ON LEVEL NINE

How do plays differ in their presentation of heroes from books? Is the hero and the conflict more important in a play than in a story? Why?

What did epic heroes mean to the people who wrote about them and read them? What do these "giant-sized" heroes mean in a scientific and realistic world like our own?

- - in COMPOSITION

SEE SUGGESTIONS ON LEVEL NINE

How much of the "unreal" surrounds the hero of your choice?

Is "unreal" the same as "ideal"?

--- in LITERATURE

Some questions to help students judge experience?

1. Does the theme apply to people everywhere or just to one group such as American high school students?
2. Does it have a typical happy ending, or is the outcome true to life as we experience it?
3. Are the characters individuals or do they have type personalities (the kid brother, the girl in love?
4. Is the story treated sentimentally (too much emotion for the situation)?
5. Does the work reveal what it really means to be a human being?

elements by the student, either individually or with the assistance of the teacher.

TOWARD THE THRESHOLD OF WISDOM

For any teacher who enjoys a challenge, working with students on Levels Eleven and Twelve can be a great satisfaction, especially if the teacher is really working WITH the students.

Since in many ways these students are young adults, they should be able to learn as young adults rather than be overly taught by a teacher.

Gibran states succinctly the goal of true teaching:

"If he is indeed wise, he does not bid you enter the house of his wisdom but rather leads you to the threshold of your own mind." (The Prophet)

LEVELS ELEVEN AND TWELVE

ADOLESCENT

Physical	Intellectual	Social
External growth of boys usually reaches that of girls around Level Eleven. Both boys and girls reach adult height and posture by Level Twelve. Boys usually double their strength.	Almost half of total mental growth takes place during Levels Eleven and Twelve. ..satisfaction in real intellectual experience ..desire for independence in thought & judgment ..inclination to contradict and debate ..usually more creative, more precise; develop fewer and deeper interests; growth in ability to reason, to generalize	Strong effort to establish self-assurance. Greater cooperation and responsibility because of greater maturity. Widening understanding of socio-cultural relationships. More sophisticated social activities.
	toward better LEARNING	
Adjust teacher attitude and learning experiences to the level of young adults. Plan that any learning experiences take place in physical conditions that suit the dignity and physical size of the students.	Recognize the mental growth by the depth and greater sophistication of experiences and responses, not by quantity of work. Vary experiences, and work for greater depth of perception and interpretation. Foster creativity by having students plan at least some of the learning experiences and try to solve some present real problems themselves. Require logical reasoning, oral and written articulation of student responses in all areas.	Make it clear that you expect cooperation and responsibility of each student in a businesslike but not impersonal atmosphere. Give honest praise for achievement and effort --to build confidence and to encourage more effort the next time. Plan to develop a working knowledge of socio-economic relationships by joint efforts among social studies, art, music, and English departments. Use community resource personnel.
	toward better English	
Arrange the physical set-up of the class informally as much as possible. Conduct discussion and composition experiences in an atmosphere which presumes young adulthood.	Teach students to learn to evaluate constantly the strength, logic, and validity of their judgments and those of every other person in the group. Assign research work within reason	Increase rapport and thus student achievement by a sense of perspective and a sense of humor. Arrange for independent study on some topics, but plan that the results can be shared.

EXPERIENCES

EMOTIONAL

Great growth in emotional maturity, especially for boys on Level Eleven.

Development of stronger friendships and more mature interest in the opposite sex.

Strengthening of prejudices and antagonisms.

Feelings of guilt and inadequacy--sometimes lead to anxiety.

Failure is one of the strongest fears.

Emotional problems may lead to extremes in work habits.

PERSONAL

More able to direct and control thinking, actions, emotions.

Developing ideals and convictions, often by questioning existing standards.

See responsibility for setting up personal standards, values, and goals.

Sense conflict between basic values and the standards in operation in the adult world (for achieving success)

Especially on Level Twelve, concerned with positive measures for a better world.

EXPERIENCES

Provide a curriculum (through interdisciplinary planning) that recognizes the maturity of the student.

Plan carefully so that a so-called "spiral curriculum" is not a monotonous repetition of concepts and experiences.

Refer to curriculum guides of departments other than one's own to note methods, concepts, and points of emphasis, etc.

Arrange experiences so that the student can really use his abilities for self-direction.

Be sure that the student really faces his responsibility in the learning experiences, because his effectiveness as an adult depends much on his training in this area.

EXPERIENCES

Take advantage of team teaching and other plans for teacher exchange
...to broaden both students and teachers
...to give greater variety of experiences

Use films, books, and plays such as Home of the Brave and A Separate Peace to help students in understanding that fear and anxiety are common to all.

Respect the privacy of the students and observe the limits set by professional ethics.

Use films or books such as Lord of the Flies for help in understanding self and others, for self-direction in ideals.

Provide objective criteria with which the student can judge the worth of literary experiences.

Demand that the student himself evaluate his literary and non-literary experiences on valid criteria.

CHECKLIST FOR LEVELS

Skills and concepts that can be realized

Language

- Development of American English*
- Dialectology*
- Ambiguity
- Diction and Syntax in writing style
- Style and Tone created by diction and syntax

Composition

- Analysis, interpretation, and judgment as purposes in writing
- Practice in oral composition--debate and argumentation
- Oral interpretation of prose and poetry
- Analysis and development of skill in using different writing styles
- Continued experience in imaginative expression

Literature

Literary Devices:
- allusion
- paradox
- understatement
- irony-verbal, dramatic, of situation
- satire

Content and structure:
- some devices for narrative lines (only those that appear in the literary selections the students meet)
  - framework device such as in Chaucer
  - stream of consciousness
  - lack of evident structure in modern writing
- Old English and Middle English prosody

Character:
- literary types
- comparison/contrast with historical (real) personalities
- character interaction
- psychological and moral aspects of characters

Setting :
- as it influences character
- with philosophical implications (Hardy)

ELEVEN AND TWELVE

by most students on these levels

Tone and Mood: symbols and figurative language to convey mood
author's attitude to the work
shifting points of view

Total structure: seeing the relationship of parts to the whole through a key passage, possibly chosen by the students

Classification: nature of epic*
sonnet form
romance*
classical, Renaissance, modern drama
novel
essay
literary period of the work

Interpretation: interpretation of the work through a key passage
biographical details significant to understanding and interpreting the work

Evaluation: judging a work against other works
judging the value of an experience for one's own life

The following questions appear in the definition of evaluation on p. 23, but apply especially in Levels Eleven and Twelve.

Questions for judging literature (and related media) objectively:

1. Does the work have sufficient appeal?
2. Do all the parts fit together in a pleasing whole?
3. Does the author follow the literary norms of the chosen genre and of his literary tradition?
4. If he does not follow these norms, are there adequate reasons for not doing so?
5. Does the author fulfill his purpose artistically?
6. Is the work true on any level?
7. Does the total impact of the work humanize one who experiences it?
8. Does the author use the form effectively to create and support the meanings of his work?

LEVELS ELEVEN AND TWELVE -- SEQUENCE

Process: ENGAGEMENT- - - - - - -in LANGUAGE

11- As students develop through the eleventh grade, their increasing self-recognition and self-realization are accompanied by a growing hesitation to reveal what they see in themselves but cannot yet fully understand or handle. Aware and yet somewhat withdrawn, they can be engaged in objective studies or discussions of universals which they see as applicable or almost identical to their own experiences. The amount of personal revelation will depend greatly on their confidence in discussion or writing situations.

12- The senior is much more immediately involved in studying and facing the modern world in a more objective, more mature way. He also is easily approached on the objective level, but is more apt to make personal applications or give personal insights from his own experience. Often a personal question will underlie his pursuing of an objective study.

Is the language used realistic; do Hamlet and the other characters sound 'normal'? Does their speaking disturb you; are you overly aware of their speaking?

Process: PERCEPTION- - - - - -in LANGUAGE

11- The student should be ready to analyze a literary work according to its basic elements with some recognition of more complex techniques.

12- The senior perceives much more spontaneously, and tends to associate with previously recognized elements. In addition, he can make more precise distinctions and consider more specific details.

What gives evidence that Shakespeare enjoys the many possibilities of language? (style, play on words, pun, poetry vs. prose, figurative language, elevated, dramatic)

Process: INTERPRETATION- - - -in LANGUAGE

11- The greatest step forward is in the ability to approach relationships on a broader and more intellectual level. As they become aware of wider fields, and the "more-than-isolated" significance, they see more and more implications. Whether the interpreting is on the intuitive (sensed) level, or on the cognitive (intellectual) level, the experiential background that is considered is widened.

12- Here the ability again seems to be a combining of purely objective analysis and implication with more personal implications. Having struggled through basic realms of relationships in Level 11, seniors are ready to see more areas of relation (art, history, life, man, literary criticism), to see implications more readily, and to acknowledge more simply the place of the objective in their experiences.

Why does Hamlet himself talk about and "use" speech so often?

Trace predominant images and relate to the character using them, or to the character or situation described by them.

Compare conversations of Hamlet and Happy Days, and conclude about the quality of the men speaking.

Process: EVALUATION- - - - - -in LANGUAGE

11- Because of the difficulty which eleventh graders have in making broad relationships, their relations still tend to be particularized: one work to my life; one character to my character; one form to a set form.

12- With greater ability to see implications on a wider scale, application becomes more universal, judgments more according to types, tones, styles, rather than strict comparison; the ability to see more similarities and distinctions or trends, rather than identical patterns. Also, there is greater use of objective criteria to explain subjective experience.

What is the value of language manipulation (technique) in literature?

Should we "translate" older works into more contemporary speech, figures, etc., and then study them?

Process: PERSONAL INTEGRATION

Details cannot be spelled out here since this process is a personal synthesis of all other

OF THE LEARNING PROCESS

- - in COMPOSITION	- - in LITERATURE
Respond to Hamlet's soliloquy-- answer it, further meditate, go off on a tangent.	(Students at this level find the concept "man" much more appealing than that of "hero") How old is Hamlet? What seems to be his problem?--draw out several different possibilities. Is he weak, passive, in a dilemma, or what? Give your impression of his character. Do you feel sorry for him? Questions are bridge to -- How is a personality revealed?

- - in COMPOSITION	- - in LITERATURE
Study parallel passages in three plays (narrative, descriptive, soliloquy, dialogue, expression of ideas) -- recognize different treatments -- style, tone.	What kind of personality is Hamlet? (more objective study with evidence from text) What kinds of conflicts does he have; what conflict underlies them all? What other kinds of "men" interact with Hamlet? -- Comparison and contrast. How does Shakespeare highlight Hamlet by his associations with others?

- - in COMPOSITION	- - in LITERATURE
Would there be any effect on our insight into character if the asides and soliloquies were left out? Possible themes: Man's free will is cause of his fall or lesser state. Hamlet could never be at home nor could he be part of his time.	Is Hamlet a tragic character? Explain "tragic..." --is there a difference between tragic and a sad situation, or a problem? --to what extent is Hamlet influenced by fate, change, environment? to what extent, free? Could you have a non-tragic play or a pseudo-tragic man indicating a tragic situation in man, in world -- or vice versa? Could the real flaw in Hamlet be his desire to damn the king rather than merely fill his obligation of revenge? What is the Elizabethan concept of man, life? --compare with Greek (Oedipus Rex) and modern (Happy Days; Beckett) --what is the effect of an era on attitudes? --any evidence of progress or decline in attitudes?

- - in COMPOSITION	- - in LITERATURE
Possible research on three eras (Greek, Elizabethan, Modern) focused on Man: -- relation of man to other forces (God, nature, other men, gov't, life) -- attitude toward individual, society -- thought behind each play; what playwright was trying to achieve.	Would it be easy to be a Hamlet? Would you expect to find many today? Who is more insane: Hamlet, or characters in Happy Days? Must there be conflict between thought and action?

elements by the student, either individually or with the assistance of the teacher.

HOW TO USE THESE GUIDELINES IN BUILDING YOUR SCHOOL SYLLABUS

Meet with the department and determine the needs of your students. The main factors are the community, and the individuals' abilities.

Determine the materials available: texts, multi-media materials, equipment, etc. Although materials are important, they should not dictate what the English program will be.

Plan a total program from the start--grades 7 - 12, 7 - 9, or 9 - 12, depending on your school's organization.

Study the psychology charts for the grade levels you are working with. These charts and the needs of your students (in #1) will help you to break down the objectives (pp. 24-25) for each grade level.

For example, a language objective is: To become aware of the influence of the language pervading one's environment.

It is broken down for each grade level, and can be stated in the form of an objective, or immediately as a concept or skill:

Grade 7 --(Might not apply in your plan)

Grade 8 -- To become aware of the influence of different standards or levels of language on the lives of the persons in this community

Concept -- community dialects

Grade 9 -- To become aware of the influence of advertising propaganda on our thoughts and actions

Concept -- propaganda, especially in advertising

Grade 10-- To become aware of the influence of names and terms applied to persons; to realize that names are merely labels
Concept -- prejudices in names and terms for persons

Grade 11-- To become aware of the influence of American dialects on the lives of people

Grade 12-- To become aware of the influence of language in politics
Concept -- Semantics, especially in political life

Note here: Not all the objectives will be applicable on every level or for every group (especially true in evaluation).

Most of the objectives of **PERSONAL INTEGRATION** cannot really be broken down--they are the all-over result of the others, and their fulfillment cannot be planned or sequenced. They could serve as a checklist for you, to judge whether your students have grown in the areas mentioned.

Study the charts that explain how the learning process works for each grade level, (pp. 26-55), and determine learning experiences for the concepts you have set down for each level.

Decide on the materials each level needs for the learning experiences (see pp. 87-103) for resources).

Note here: Texts and other materials may have to be adapted or exchanged on some levels, if appropriate materials cannot be obtained.

> Be practical, but be honest first: Don't teach a concept in grade 8 because it is in the text for grade 8 if you know that it ought to be taught in grade 10.

Sequence the concepts and skills (and appreciations) for each level for the year, so that there is a natural flow from language to literature to composition to language, etc. The checklists of concepts and skills included in these guidelines for each level ARE NOT sequenced--this can be done only by each school for its students.

Make provisions for the slower learner, the gifted, and the culturally disadvantaged. This may involve a completely separate year's plan for each.

Try out your plan for one year.

Be prepared to revise (and revise and revise) for curriculum-building is an on-going process always open for new and better things.

OUTLINE FOR A SCHOOL SYLLABUS

I. Statement of the philosophy and general aims of the English department

II. Allocation of responsibilities

  A. Principal (in matters affecting the English department)

  B. English department chairman

  C. Teacher

III. Scope and Sequence

  A. Objectives for each level

  B. Concepts and skills, sequenced for each level

  C. Materials for each level

IV. Book lists

  A. Texts and anthologies used on each level

  B. Supplementary sets available in the school

  C. Titles of required works studied on each level, to prevent overlapping

V. Statement of policy in evaluative procedure--according to the objectives of the school and the department

VI. Teacher aids

  A. Multi-media available in the school or in the community

  B. Book lists for suggested reading for students and teachers

  C. Suggestions for special experiences: trips to newspapers or museums, attendance at dramatic productions, etc.

  D. Community helps available to students: speech or reading clinics

  E. Inservice training opportunities for teachers

TESTING for GROWTH

How many of us have heard comments like these after we've given a test --

"Just exactly what we didn't take in the book was covered in that test!"
"Maybe she taught that, but I sure didn't learn it!"
"He always tries to show us how much we don't know--why can't he ever show us what we do know?"

Students are always making such exaggerated (or are they?) complaints about tests, but maybe there's some cause for complaint, if many of our test questions fit under these categories:

QUESTIONS THAT TEST

..... what we taught, not what the students learned
..... what we thought we taught
..... what was in the book--VERBATIM!
..... what was in the book last year, too, but reworded with different illustrations this year
..... what the students knew before we even began to teach them
..... what we learned in a similar course
..... and finally, how keen our students are in analyzing our preferences so that they give us what we want.

If we want to avoid these types of questions, which types will really be effective? Much more important than the type of questions are the attitudes of the teacher toward testing itself. If someone considers a test only as a means to "give" a grade, as a proof of his ability to instruct, as a motivation device for his classes, then no guidelines on questioning will help.

Tests--only one phase in the whole process of evaluation--have several purposes:

--to evaluate the efficiency of the teaching method

--to show if the students have reached the objectives of the course

--to show to what degree students have fulfilled the objectives

--to show the teacher what ought to be retaught

--to indicate changes that would improve the course

--to indicate the areas of greatest difficulty in learning

--besides evaluating the individual's grasp of the material and his ability to apply his knowledge in a new situation, to learn if he's grown, how much, and how he can be helped to grow more.

What then is the best kind of test for a unified English program emphasizing process? Simply, the kind of test that reveals student growth through mastery of process -- call it a power test, if you will. A cardinal principle for any evaluation procedure is that it be directly related to the objectives of the program. Tests for this program then should evaluate the student's ability to respond to experience and to articulate that response, to analyze, to see relationships, to interpret levels of meaning, to evaluate, and in all, to use language effectively and responsibly.

Among acceptable evaluative procedures, several have special significance in our efforts to test for growth:

1. Pre-testing
2. Evaluating Student Progress and Achievement
3. Evaluating Our Teaching
4. Evaluating Student Creativity
5. Evaluating and Improving Student Writing

Pre-testing

in English serves many purposes besides just showing how much the student knows or doesn't know. It can take many more forms besides the diagnostic type test.

PRE-TESTS CAN

....excite the student's curiosity on the topic and guide his search for new knowledge

....encourage him by revealing how much he already understands

....show him HOW to direct his own thinking (If the pre-test is one of power of observation, the student will hopefully try to develop the power more than to memorize data given to him.)

....supply material for the opening lessons because the results of the pre-test can be analyzed by teacher and students

....indicate what concepts ought to be developed first, and how deeply the individuals can delve into them.

SAMPLES OF PRE-TESTS

BEFORE A STUDY OF DEFINITION AND ETYMOLOGY: grade 7

Try your hand at revising these definitions:

1. An inventor is a man who invents things.
2. Optimism is where a person always looks on the bright side.
3. A journalist is a man who writes for a periodical.
4. Ambition is being ambitious.
5. A paratrooper is a person who jumps out of airplanes.

BEFORE DESCRIPTIVE WRITING: grade 7

Read sentences _a_ and _b_ in each set. Decide how _b_ is different from _a_, and write the _b_ sentences for the rest of the sets.

1. a. It was a severe winter.
   b. We were buried in snowdrifts, and the window panes were frosted over so that we could not see through them.

(several other sets would be given to the students.)

5. a. We thought the plane might crash.
   b. ____

6. a. He fell asleep.
   b. ____

PRE-TEST FOR AWARENESS AND PERCEPTION OF POETRY: grade 8, 9, or 10

The teacher reads aloud a poem with a distinct mood and much verbal music: Poe's "Raven" or Benet's "Skater of Ghost Lake."

Students listen (eyes closed) and then write their immediate reaction to whatever they experienced.

The teacher reads the poem again, and the students LISTEN for things they missed the first time and write what they heard and felt.

The teacher asks:

If you were painting a picture of the poem, what colors would you use?

What musical instrument would you like for the background (or what song that you know) while someone reads the poem?

Did you hear any rhyme? what sounds (vowel or consonant) were prominent? Why _these_ sounds?

Can you beat out the rhythm? What does it _feel_ like?

The teacher reads the poem a third time so that these questions can be more easily answered.

BEFORE A STUDY OF THE NATURE OF LANGUAGE: grade 9

Answer the following questions in complete sentences as an overnight assignment. Think about the answers by yourself first, and then ask anyone you wish to give you more ideas. (With below average students, begin questions in class and let them finish them on their own.)

1. Suppose you were deaf, dumb, and blind like the late Helen Keller. How would you learn about people and the world around you? How would you communicate with others?

2. Do you think man "invented" language? How did he do it if he did?

3. What's the difference, if any, between a dog's bark and human words?

4. What came first--spoken or written language? Why do you say so?

5. Can you think without words?

b. What is your definition of language?

BEFORE STUDYING THE HISTORY OF THE ENGLISH LANGUAGE: A class "quiz"

1. How many different languages are being spoken in the world today?
2. What language is the closest relative of English: Greek, Latin, German, French, or another? What are your reasons for the one you chose?
3. Latin is the mother tongue of French, Italian, Spanish, and a few others. Do you know the mother tongue of English?
4. Do you notice any differences among these words:

kingly, royal, and regal
womanly, feminine, female
house, mansion, domicile

think and cogitate
begin and initiate
fire and conflagration

BEFORE STUDYING FORM IN SHORT STORIES OR POETRY: (the level of the group will determine the specific questions to be asked.)

The students receive two poems or two very short stories.

The teacher reads them aloud (the stories if they are short enough-- to prevent misinterpretations and to convey mood effectively)

Students compare/contrast the two in as many ways as they can, writing in complete sentences.

They can be given a few ideas to start: type of words used, rhythm and rhyme, pictures created, power to convey something to you the reader

All answer: Which is the better poem or story -- support with reasons.

BEFORE FOCUSING ON LITERATURE STUDY: grade 11 or 12

Define or identify these terms--as many as possible. Give an example whenever possible.

allegory
allusion
ambiguity
catharsis
classical

conceit
convention
criticism
elegy
essay

free verse
hero
imagery
irony
romantic

tragedy
tone
paradox
antagonist
protagonist

Evaluating Student Progress and Achievement

SOME POINTS TO REMEMBER:

Make sure your objectives are stated clearly and specifically so that the test can really evaluate the fulfillment of those objectives. For example, if an objective is as vague as "to appreciate narrative poetry," no test can evaluate it. A list of recall questions on narrative poems may test memory, but won't tell a thing about how well the objective was achieved.

Decide what type of test will best reveal whether you have achieved your goal. Since the objectives of this program are based on process, a test that asks the students to use the process will be the most effective.

Try to determine the type of test you'll give before you teach a unit--you may even want to use a very similar one as a pre-test. Prepare students by brief quizzes for the type of test to be used for the unit.

Try to work with the other members of the department in preparing tests and judging results. Paul B. Diederich of ETS says that he finds no important change in measurement practices since 1935, probably because individual teachers are still making their own tests and setting their own standards for grading. He strongly recommends that the department--at least more than one teacher--evaluate students' achievement. (*Design for Leadership*, December, 1967)

SAMPLE TEST SUGGESTIONS BASED ON SPECIFIC OBJECTIVES

OBJECTIVE	TEST SUGGESTIONS
To become aware of the influence of the language pervading one's environment.	Students receive a list of advertising slogans, political propaganda statements, or highly slanted statements. They might be asked to distinguish fact from opinion and bias, analyze the effect of the connotative words, and determine the purpose of the writer. They might be asked to rewrite the statements as facts, or rewrite them with a different purpose than the original.
To relate the word as symbol to the reality it attempts to symbolize.	Write two sentences for each of the following words: one sentence showing the literal meaning; the other, the figurative meaning. platform epic Odyssey cloak
To recognize the work of experienced writers as models of style and technique.	Students receive two short passages of prose or two short poems: one is the professional model; the other, a weaker paraphrase. Students may be asked to compare and contrast the two on diction, syntax, tone, all-over effectiveness. They could then be asked to rewrite one of them in another tone, either specific, or chosen by the individual.
To develop a continuing ability to judge works of art independently, logically, and responsibly.	Students choose their own novel, film or other art form and evaluate it on the basis of the criteria they have learned to use.
To analyze the form and structure of a given work of literature as a key to understanding the meaning of the work as a whole	Answer the questions following this poem as concisely as possible, using complete sentences: (Poem and questions are given on next page)

The Soot of Night

The silent dimming of the Sun 1
Blackens the steel wool clouds 2
That filter the golden drippings of daylight. 3
The aluminum moon 4
Appears-- 5
A stark, cycloptic eye 6
On the Black face of night, 7
Shedding icy tears of light 8
To solder day to night. 9

1. **What is the mood? How is it achieved?**

2. **Is there a controlling image? What is it?**

3. **Is there a figurative phrase that does not follow the controlling image? What is it, and why that one?**

4. **In line 6, is "cyloptic" a good choice of word and image? Can you think of a better one for that line?**

5. **Would you like to change the title to "Chicago Night" or "Factory Sky Line" or keep the one it has? Give reasons.**

6. **Judging from poems you have read before, is this a good poem?**

Evaluating Our Teaching

SOME PROCEDURES WITH RESULTS MORE IMPORTANT THAN GRADING STUDENTS

We might ask our students periodically to evaluate our teaching as objectively as they can by answering questions like these (anonymously, of course):

Do these classes and assignments usually make you think?
Did any particular class assignment make you think?
What do you think I am trying to teach you?
What are you learning?
What activities have helped you to learn the most?
What activities have been least helpful?
What activities that other teachers use have helped you to learn in the past, or in other classes this year?
What do you think you ought to be learning in this class?

We might invite other teachers--not necessarily English teachers--to observe our classes and help us evaluate our teaching procedures.

We could visit other teachers. We will learn something no matter what class we observe.

Evaluating Student Creativity

SOME QUESTIONS TO ASK:

Is this work based on the student's own idea, even though not expressed with all the correct forms (usage and spelling)?

Is the approach new and different for this student?

Has he applied a principle he has learned, but in an original way for his age or for his ability?

Has he used words creatively?

Has he sensed the style of another writer so that he can imitate it effectively with his own content or idea?

Is the writing (or speaking) natural and alive?

Does the writing show an awareness of the audience to whom it is directed?

Does the writing have a smooth rhythm when read aloud?

Evaluating and Improving Student Writing

Two sources for many of the ideas below are Freedom and Discipline in English, 1965, and Forms of Composition-Evaluating, a mimeographed bulletin compiled by Priscilla Tyler for one of her classes at the University of Illinois, 1960.

Be positive and even gentle in comments on papers--every bit of writing is the creation of a sensitive (sometimes hyper-sensitive) person.
Write positive comments first and then follow with one or two suggestions for improvement.

Analyze before commenting, and include both human and literary values (Tyler)

When possible, tell the students the specific goal of the exercise and give opportunities for them to judge for themselves how well they have reached the goal.

Evaluate an exercise on the goal of that exercise--the overflow of red ink on punctuation and spelling errors often drowns a student's natural eagerness to express his ideas.

Meet with the student to discuss his writing: meaning should be discussed before form and style, and should receive major stress. (Tyler)

Be concerned with common violations of truth in writing: pretending to understand or care, generalizing, pretentiousness, and carelessness. (Freedom and Discipline)

Stress good points of writing rather than give grades for the first weeks, until you know the students' abilities and can evaluate fairly. (Tyler)

Be careful not to judge students' writing by adult professional standards; if this is done, the student work will seldom measure up.

Reward the student by helping him feel the delight of discovery, the thrill of having created a work of art, and the sense of power at having achieved a goal. (Freedom and Discipline)

Use the services of lay readers as long as the students know that you are personally interested in their efforts to write and are aware of their progress.

Encourage creativity through student anthologies and other student publications.

Occasionally have peer groups evaluate papers to teach methods of criticism, to provide an audience who will judge according to student standards.

Set up a list of priorities for your grade level for evaluating writing. A list for grade 8 might include, in this order:

meaning
sincerity
naturalness of expression
sentence sense
audience awareness
use of supporting details
originality of idea or approach
punctuation based on oral interpretation
usage and spelling

GRADING for GROWTH

Ideally, the student should compete with his own record to grow, and at his rate.

Realistically, the student must compete with others in class, school, community and nation. Grades and rank then assume great importance and are one of the major motivating forces in education for the student of today.

Standardized objective tests

are one way to evaluate intellectual potential and achievement, and their results are often used to group students homogeneously. Teachers should be aware, though, of the drawbacks of this type of testing and try to neutralize them in their classroom and through department planning. Some of the drawbacks are

many variables inherent in standardized testing that can lessen its validity

continuous homogeneous grouping that can be psychologically harmful to some students

many students with good insight but poor test scores who are not stimulated or challenged, and often have no opportunity to stimulate others

Grading within the English department

should be the concern and the responsibility of the entire department. The written policies (which should be in the faculty handbook and in the student handbook) should be definite enough to guide especially inexperienced teachers, but broad enough to allow room for the individuality of the teacher and the student.

Since it seems impossible in most schools now to avoid a letter grade, at least that letter grade should allow for much more than objective testing of factual material.

Standards of Grading

within the school should allow for the English experiences which cannot at this time be evaluated by objective tests. Even though the final grades or the report cards must be computerized in many instances, the letter

grade could easily be a composite of oral expression, written expression, and quality of assigned work (this area could include quiz grades and more routine work, though not "busy work").

Teachers can increase motivation and self-direction if they allow students to help set up some of the standards for evaluation of the oral and written expression.

If true evaluation is based on the attainment of basic objectives, then it would seem that the true evaluation of the success of this English program for each student is evaluation of his understanding and interpretation of human experience and of his personal response to human experience as expressed in his oral and written composition, rather than in his memorizing a body of knowledge. If he really learns to think, if he is creative in any way, he will be a more human being and be more capable of using his knowledge as a beginning and not as an end.

TOWARD INTEGRATION

MAN IN TWENTIETH CENTURY LITERATURE

A Twelfth Grade Program

Dennis Rygiel
Padua Franciscan High School
Parma, Ohio
1967 - 1968

It's funny. I'm an English teacher. But does that simply mean I teach English? Sometimes when correcting papers or figuring out grades, I slip and actually think so. I tend to forget that I'm teaching "students." Now I don't mean that I forget that each is a unique human being. Actually I'm afraid that I don't usually have the time to get that far. No, I mean I forget the more basic fact that the people I'm teaching are just learners, beginners, students. The ones I have in mind are high school seniors at an all-boys' prep school. I'm to teach them English. What English? What they need, of course. And what, pray tell, is that? That's an interesting question. To answer it, I'm afraid I'll have to re-act as a teacher and pose another: what are they like?

Let me indulge in a little amateur psychology. The students I have in mind would rather be outside an English class than inside. They have a funny attitude toward people in authority, even teachers. They want very much to respect them, but have an urge to see how much they can get away with (they secretly hope that it won't be much). To them, literature is what has been or will be assigned in English class and is usually different from what they would read on their own. They do want to read contemporary literature and learn about today's world, but haven't the faintest idea of who the contemporary authors are. They say they only want to read "literature" they are interested in, but they don't know what literature they like. From alumni they have acquired a real fear of college English courses, which they've heard are piddly grammar courses designed to decimate the freshman class. As a result they really do want to learn to write well (they've been told a hundred times how terrible they are), but dislike the idea of any writing assignment at all. If they had their way, they would simply discuss, though each would rather listen than actually say anything himself. They want their ideas respected in class, but hold back for fear of saying something incorrect or "stupid." They hate being given answers all of the time and are deathly afraid of being given only questions. In other words, they tend to dislike dictators and to want to be told exactly what to do. Yet they want to make their own decisions about what they read in literature; it's just that they don't have much confidence in their own opinions or in the teacher's willingness to hear them out. Overall, they want independence, but are not sure how to acquire it. They are sensitive, but are afraid to develop their sensitivity. They are dissatisfied with adult values, but haven't yet found their own. In short, they are very young, very human.

What English do they need then? They say that they need to learn to express themselves well, especially in writing, and to learn about contemporary man through contemporary writers. This is true. But I would add that their biggest need is in the area of independence; they need to learn something that will help them achieve the emotional, intellectual, personal freedom they so badly want. I believe a course in Man in Twentieth-Century Literature can be a partial answer--for both their personal and academic needs. But the kind of course I have in mind takes a little explaining. I think it's worth it, though.

The center of the course would be literature--language and composition would grow out of and enrich the literary study. I want to emphasize too that, all in all, it would be a rather literary course. I realize that there are other media and that they are very stimulating and valuable for teaching. But in this particular course they would be used only insofar as they contributed to the understanding and appreciation of literature. Overall, I suppose I really have two objectives in mind: for the students to learn to respond maturely to a literary text and to relate what they discover to other literary texts and to themselves, especially to themselves. In other words, I want the students to grow through development of the habit of critical thinking and feeling (the critical process). Now the word "critical" might suggest a totally analytic, almost computer-like approach--I don't mean that. I'm talking about criticism and analysis that respects, develops, and enriches emotional and artistic reactions (intuitions), not about approaches that corrode the personal and the human. Thus, though the course would focus on analytic thinking, it would do so within a humanistic context (personal reactions) and for humanistic purposes (personal growth). Hopefully, it would also provide an atmosphere favorable for direct growth even of the more affective powers of personality, e.g., emotions, imagination, etc.

I realize all this is a bit heady and more than a bit vague, but I think talking about the critical process itself will help. This process actually involved four interrelated and converging processes. It begins and ends with the very personal, very subjective: it moves from the process of experiencing (becoming involved) to that of personally integrating (fitting together, making connections for oneself).* Between these processes (not temporally but logically) are those of understanding (finding meaning) and judging (evaluating according to some criteria).

The goal of the course, then, is to teach students these processes. Note what I mean. I don't want the student merely to know that there are four processes and what they are, though to be sure by senior year I would hope they do know. No. I want the students to begin to master each of these processes. First, I want them to learn to experience better and more intensely whatever they happen to be reading and to broaden their range of experience. It's not at all enough or even worthwhile to tell them what they should feel or how deeply and what and how much they should read. That's up to them. The important thing is to bring them to get themselves more and more emotionally and intellectually involved. Second, I want students to learn how to discover the meaning of a literary text for themselves. To me, it's not as important that students make the same interpretations that I would make as that they learn to make and to express their own interpretations. It's not even as important that they can immediately back up these interpretations from the text as that they learn how to go about doing so, if need be. Third, I want students to learn how to evaluate literary texts. What good are my judgments or those of noted critics if they totally replace personal evaluation by students? Will someone always be around to tell them what is bad, or good, or great? How much effort does such telling have anyway? Fourth, I want students to learn how to fit things in literature together, to make connections on their own. For instance, I want them to learn to see

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[*] By "experience" and "judgment," I mean approximately the Alan Purves terms "engagement" and "evaluation." I also use the word "understanding" to include Purves' "perception" and "interpretation."

resemblances between Huck Finn and Holden Caulfield and between both those young men and themselves. I don't want them just told that there are resemblances and that they are "three-fold" or some such nonsense. I even want them to discover for themselves that literature can be a source of personal insight and inspiration.

In short, I want students to be developing the habit of critical thinking; I want them to be learning the processes needed to respond emotionally and intellectually to a text. By developing these processes within themselves, students grow in independence: they learn more and more how to think and feel for themselves. What I'm stressing, then, is not content but process; not so much what students will learn as how they can learn to learn on their own. Of course I wouldn't eliminate content altogether. I would just say that I find it more important for students to learn to experience, understand, judge and integrate the content of English for themselves. And I want to teach them to begin to do just that.

To try to accomplish these objectives, I would suggest a combination of close reading (text-in-itself) and "aspect" approaches. Let me explain. I feel the literary text is primary. There are other sources of knowledge, but in this course the literary texts are the most important ones. For one thing, I don't want to teach the history of contemporary literature. The historical method, to me, is the preserve and domain of scholars and critics, not of high school students. I think a student can learn something of literary history and should, but I don't believe the historical approach should be the only approach or even the focal one for a high school group. If the students don't learn to respond to individual works, if they can be satisfied with hearing about rather than experiencing for themselves, then I'm afraid they're simply becoming devoted members of the cult of the superficial. But to respond to a literary text takes time and effort--and close reading. It demands concentrated analysis of the text for the denotations and connotations of the words, the syntax, the structure, the rhetorical devices, etc. But too much close reading can drive one out of his mind. In the wake of Coleridge's organic theory of literature and the New Criticism, we tend to see an individual text as a whole and to try to get everything out of it we can. I know I do. The text is so rich; it would be a shame if the students missed this point or that or the other...But they're learners, remember? For this reason I think it's better to focus on one thing at a time. Literature here is for learning, not for an article in a learned journal. In other words, handling of a text needn't be exhaustive and, I believe, shouldn't be. I think it's better to leave things unanswered, open-ends, things dangling. Why give students the impression they know all there is to know about Catcher in the Rye? So that they need never pick up the book again? I would rather use a particular text primarily for one purpose. I'm not opposed to the "wholeness" of literature or to the total experience of a literary text, but I believe it's necessary to focus on one thing at a time to preserve interest as well as sanity. I would rather have a student puzzled and unhappy over having an incomplete personal interpretation of a text than smug with a borrowed total explication poured into his memory for spilling out on an exam.

I suppose I ought to say something about how composition would fit into such a course. First, a need for student expression (if not composition) grows out of the very nature of the course. By encouraging students to do things for themselves, the course makes communication between teacher and students and between students themselves crucial as far as direction and real learning are concerned. Second, composition or, better, writing (a less formidable beast), can be developed in terms of processes rather than rules, grammar, and things contentual. In fact, just as there is close reading of a text, I think there can be close writing of a composition. This simply means learning to think through and express the processes of experiencing, understanding, judging, and integrating. It means learning what must be done in a given writing situation, how it can be accomplished, and the advantages and disadvantages of a particular strategy. For example, it means learning what questions must be answered before one can be reasonably assured that he is making a valid literary judgment. It means learning how to answer these questions, what needs to be expressed and what can be assumed, and the advantages and disadvantages of a particular way of expressing an evaluation. And here, too, it seems better to focus on one thing at a time.

All of these ideas come together in the actual teaching. As teacher, I'm trying to bring together human learners and the processes by which they can learn to learn. As learners, they need help and guidance; as human beings, they need the type of help and guidance that does not interfere with their own personal integrity or their need to learn for themselves. Because I'm interested in their learning processes, I'm not too concerned about content. I'm confident that students will learn content--they have to. What else can the processes work in and through? Actually the students will probably learn more--more of what they're interested in. And I don't think that this is bad.

As I see it, my role does not fall either to the extreme of entertainer or lecturer. I don't feel that I have to fill up the class period with "stuff" or to talk throughout every class. Rather I see myself as trying to set up an atmosphere, a set of conditions. What kind? The kind that encourages students to act on their own and to motivate their activity. I'm convinced that students learn much more outside of class than in--what's forty or fifty minutes several times a week? But I also believe that probably more motivation for learning comes from those few class hours than from anywhere else. I guess I subscribe to a theory held by a friend of mine. He says that the student does 97% of the work in learning, the teacher only 3%; but without that 3% there probably wouldn't be much of anything at all. In other words, most English learning will be done outside of class, but only as much as is motivated in class. So I don't like to envision a class as something to be endured. I think it's better to have fewer group meetings and be up for them than to drag through five classes just for the sake of being able to say we did. Hopefully, then, English class will move the students to action.

Once the students are acting, are involved in situations or experiences favorable for their learning processes, they still need direction. And since it's nearly impossible to work daily with 150 individuals, they have to get that direction as a group. 'Tis possible, I believe, but not easy. The teacher must function something like the director of a play. The director has to plan and coordinate the activity of a cast and crew. Some overall planning is possible, but as the work goes on particular problems occur. The director must make ultimate decisions about casting, staging, make-up, costumes, and interpretations of lines, scenes, and acts. He must decide what should be done and in what order--and that for all involved. So he must have some idea of the overall unity and some feel for the way things are going. As teacher, I'm in a similar situation. I have to know where the students are in terms of the processes; I have to know exactly what these processes are, how they work, what directions they can take, and what strategies are best for dealing with particular problems that occur. By knowing the whole critical process and by communicating with the students, I can see where they are and figure out what the next step should be. In short, I can direct them as a group.

Of course as a teacher I must also evaluate students. In this course I have to judge how well the students have learned processes rather than content. Compositions reveal a lot; so do tests. The kind of test I have in mind is like a sight translation in a foreign language course. To test a student's knowledge of French, I would not ask him to recall and explain everything he's had in the past. Instead, I would give him something to read that he has never seen and ask for an interpretation. I would suggest the same thing for English. Have the students learned how to evaluate poems? Well, let them make an evaluative comparison of two poems they've never come in contact with. To me, this would be a real test of whether they have learned anything. So much for the teacher.

Usually the materials--the book list--comes first. I have reserved comment about it until now partly out of perversity and partly out of an urge to emphasize again the importance of the critical process. Appropriate material for the course, I think, would include twentieth-century works representing the various genres and various nations, but with emphasis on British and American fiction. I would also use material that I am familiar with. By "familiar with" I mean things I know, not as a sophisticated professional, but as a satisfied user; things I personally like, understand, or admire, not simply what I have studied in graduate school. I also would include material of uneven quality--good, bad, and great. Remember, the objective is for students to learn, to interpret, and make judgments for themselves. If I do all of the selecting, and if the works have already been thoroughly discussed by critics, chances are that the students will never use that faculty of last resort called the mind. Moreover, I would not make up an all-inclusive booklist for the course. To some extent I feel there should be room for student choice, at least within an area or an author. In fact, I would not only allow students to choose some books for individual work, but I would also give the group some say in determining the core works. The number of works would depend on the particular group and the types of genres stressed. However, I feel that with the aspect approach there is room for breadth as well as depth. What's more, since everything need not be handled directly in class, I would err on the side of too many works. But I would insist that some works be taken very thoroughly in class as analogates and as opportunities for synthesis of previous learning.

A SKETCH OF A YEAR'S POSSIBILITIES

Prejudices.

I've tried to keep in mind several principles in sketching a program. I suppose they are really nothing more than shifts of focus, but at least they indicate to me how the course could be developing. First, the critical process naturally moves from experience, through understanding and judgment, to personal synthesis. I would simply follow this movement, concentrating on one aspect of the process at a time, and only implicitly bringing in the others. Within each aspect of the process I would begin with parts and only gradually build toward a grasp of the whole. Second, the thought process often moves from experience of problems, through trial and error, to finding of viable answers. I would follow this movement with regard to the human problems reflected in the literary texts: i.e., I would first focus on contemporary problems and only later on solutions suggested in literature. Third, beginners need more help, and so I would start with rather explicit direction and gradually try to achieve a much more unobtrusive role. Thus there would be many classes in the beginning, but few toward the end. In fact, I would hope to have students working almost entirely on their own during the last quarter.

Student Objectives

Actually, I have only one thing to say: I believe the same sort of movements mentioned above should take place even in particular units and individual lessons. What follows, then, is merely one way of trying to do this.

Unit I Experience

To become involved in the course (e.g., through writing a brief biography of previous English experience and a proposal for this year's)

To meet people in literature whose problems are relevant to own living (e.g., through reading works like Catcher in the Rye)

To begin to reflect on these people, their experiences, and especially their problems of maturity/identity/personal value (e.g., through class discussion)

To experience the richness of a literary text and one's own limited insights (e.g., through an in-class, chapter-by-chapter analysis of a work conducted by students)

To begin to be interested in thinking through and expressing one's own personal reactions and opinions

Unit II Understanding--the literal level

To experience problems on the narrative level of a text (e.g., through reading and discussing stories like "The Lottery," "Witch's Money," and "Occurrence at Own Creek Bridge")

To develop the habit of discerning and following the development of plot

To experience problems of word denotations (e.g., through being quizzed on the meaning of difficult words in just about any story)

To become aware of the relation between context and word denotations

To develop the habit of close reading on the literal level of a text

Unit III Understanding--the interpretative level: irony as key

To experience literary criticisms/rejections of contemporary society as an obstacle to identity/maturity/personal value

To learn to discern irony, especially in satire directed against contemporary society

To develop some awareness of the nature, elements, and uses of satire

To get some insight into the relation between irony and caricature

To begin to discover the relation between a title, especially an ironic one, and story content

To begin to relate irony in literary works to personal experience

To begin to discover what questions need to be answered in making an interpretation and how to go about answering them

To begin to think through in writing what should be in any interpretative essay

Unit IV Understanding--the interpretative level: connotation as key

To meet literary characters searching for identity and meeting obstacles within themselves

To discern the difference between caricature and character

To experience problems of word connotations

To begin to learn how to interpret connotations (what questions to ask and how to go about answering them)

To learn to find key passages that open up the meaning of a literary text

To learn to express personal interpretations (ordering and handling of text)

To relate insights into connotative language to other literary works and to personal experience

Unit V Understanding--the interpretative level: structure as key

To meet characters coming to an awareness of evil within themselves

To experience the movement of a work of fiction (especially through analysis of its beginning and end)

To learn to recognize different types of movement: chronological, episodic, and associational

To learn to see the significance of a particular movement

To learn to write an interpretation of a whole story

To experience problems of interpretation and the need for some sort of criteria (e.g., which interpretation is valid and which isn't?)

Unit VI Evaluation

To meet characters finding identity/maturity/personal values

To experience the fact of implicit, unreflective evaluations

To begin to think through what questions must be answered in any evaluation (e.g., criteria, specific application of criteria, conclusion)

To begin to learn how to answer the necessary questions

To learn to write an evaluative essay based on own criteria

Unit VII Integration

To gain reflective awareness of the aspects of the critical process (e.g., through applying the process of contemporary poetry and essays)

To experience more sophisticated uses of language

To experience more abstract types of structure (e.g., logical progression)

To learn to write an evaluation of a whole story

To experience the need for valid criteria of evaluation

Unit VIII Personal Integration

To learn to plan and work on one's own

To gain some self-knowledge about one's interests and abilities in literary analysis and expression

To gain some knowledge of contemporary history as the source of contemporary problems of identity/ maturity/ personal value

To learn to think through and express personal syntheses

A SKETCH OF A UNIT

Unit III Understanding--The Interpretative level: Irony As Key

Prenotes: I'm thinking of seniors at a college prep school. In general, the teacher will have to know the individual literary texts, the nature of the process of interpretation, and the concepts of irony and satire.

Objectives: See preceding page

Procedure:

Assign several short stories and poems as well as one long work which have many obvious examples of satirical irony. Assign a short paper on any satirical use of irony in the long work--this would be due the day that class discussions of the work begin.

Provide copies of three passages (serious, comic and ironic) from the assigned short stories. Give the class time to read them. Try to get at the tone of each through questioning. Have the class briefly explain in writing what produces the tone in the ironic passage. Discuss that ironic passage and as many others as are necessary to draw out answers to these questions: what is the basis of irony? are there different types of irony? what are they? what are the criteria of irony?

Ask the students to find examples of satire in the stories assigned. Provide examples of sarcasm. Discuss the difference between satire and sarcasm. Through questioning try to get at the targets of satire in two or three of the short stories. Try to have the students specify what is being attacked, where, how, and for what purpose. (N.B. "Where" would include irony in relation to title and caricature.) Ask the preceding questions on a quiz involving some of the short works assigned. Do not count the quiz for credit but discuss it in class. Assign an in-class essay on any satirical use of irony in a particular short story. In the next class discuss what should be in such a paper, e.g., criteria of irony, specification of the irony in the text, its use and the purpose for which it's used.

Before beginning the class discussion of the long work, collect the papers written on it. (Correct the papers, indicating possible areas of improvement through questions. Put most emphasis on a general critique suggesting the major areas for rethinking and revision. Do not give a grade.) Conduct two to three class discussions on the long work, focusing on the irony and satire in it. Return papers and assign revision. Conduct an in-class discussion of what should be in this type of paper. Select one or two anonymous student papers for in-class criticism. After a sufficient amount of time collect the revised papers--these will be a source of evaluation for the unit.

A "FOR EXAMPLE" LESSON

Preparation.

I think it's important right off to figure out exactly why I'm going to subject students to something. In this particular lesson the overall purpose is to review, though the plan can easily be adapted to suit other aims. First thing is to find a suitable passage, suitable, that is, to my fancy and their reviewing of satirical irony and the process of interpretation. Naturally it would come from the long satiric work that the unit has been building to. Once the purple passage is found, it's simply a matter (and I believe a most important one) of reading the text very closely. I really think most preparation time could well be spent on such close reading. The passage I've chosen to work with is from Aldous Huxley's Brave New World, a rather obvious and therefore teachable satiric novel about an anti-familial, anti-individual society growing out of technological progress. The passage involves two characters, Linda and her son, the Savage. Linda had lived in the "Brave New World" of London until early womanhood, then been lost for twenty years on a New Mexican reservation for primitives (where the Savage was born and grew up), and finally been returned to London. Now she is dying....

> The *Park Lane* Hospital for the Dying was a *sixty-story* tower of *primrose* tiles. As the Savage stepped out of his taxicopter a *convoy* of *gaily-coloured aerial hearses* rose *whirring* from the roof and *darted* away across the Park, westwards, bound for the *Slough* Crematorium....(The Savage finds Linda's hospital room.) It was a large room bright with sunshine and *yellow* paint, and containing *twenty beds*, *all* occupied. Linda was dying *in company*--in company and with all the *modern conveniences*. The air was continuously *alive* with *gay synthetic* melodies. At the foot of every bed, confronting its moribund occupant, was a television *box*. Television was left on, *a running tap*, from morning till night. Every quarter of an hour the *prevailing perfume* of the room was *automatically* changed. "we try," explained the nurse, who had taken charge of the Savage at the door, "we try to create a thoroughly *pleasant* atmosphere here something between a *first-class hotel* and a *feely-palace* if you take my meaning."[1]
>
> ([1] Aldous Huxley, *Brave New World*, New York: Bantam Books, 1946, pp. 134-135. N.B. a "feely-palace" is a movie theater of the future where films are not only seen and heard, but also smelled, tasted, and felt.)

I like to read such a passage several times, concentrating especially on *how* it expresses meaning. I personally find it very helpful to put my findings in written form. Off-hand I would probably note that this passage presents no problems on the denotational or literal level. It is obviously packed with irony--I might even underline the ironic words and phrases in my own text for easy reference. Clearly the passage develops an ironic incongruity between what one expects people to feel toward the dying and what the people of the "Brave New World" feel. Overall there is a discrepancy between the reality of an individual human person dying and the people's glib, inhuman reaction. They try to make death pleasant for all concerned, with a "primrose" hospital for the dying and "gaily-coloured aerial hearses." They seem to think of men only in terms of the senses for their pleasant atmosphere consists of T. V., perfume, and gay melodies. Even their approach to the senses is not human, but mechanistis ("gay synthetic melodies," the television box, and automatically changed perfume.) Clearly, too, they think only in terms of masses, not individuals. Their hospital for the dying is sixty stories high; the hearses travel in convoys: and Linda is dying in company. The effect is to make the individual, and here the dying individual, seems insignificant, he's but one of many, existing only on a sense level, and destined to be sloughed off. As the passage condemns such attitudes, it implicitly praises their opposites: the individual over the masses, the human over the mechanistic, the spirit over the senses.

On a broader level I might also note that the passage contains in miniature the central conflict of the chapter it begins: the Savage's human response to death versus the new society's artificial reaction. Again, as in the whole book, the Savage is placed in a situation where his natural humanity ironically contrasts with and reveals society's deadening artificiality. In some ways it brings to mind Holden Caulfield.

So much for what I might notice. The point is to make a viable lesson. It might go something like this:

The Actual Class

Read the section aloud (to refresh memories for some, allow first reading for others, and provide something concrete to talk about for all.

Ask for comments or questions. (Sometimes begin under their own power. I'd give this one a chance to do so.)

Formulate questions that embody the critical process of interpretation, be aware of how the questions are interrelated, and know how the questions can be answered in terms of this particular text:

What is the tone of the passage?

What precisely is an ironic tone? What is it based on?

What instances of irony are there in the text?

How is each ironic?

How or for what purpose is each irony being used?

What is satire? How does it function?

What things are being attacked?

What things are implicitly being valued?

What is the overall purpose of the passage?

How does this passage relate to the whole chapter? to whole book? to other works read? to personal experience?

Can you analyze another passage in this way? Try one.

To me a class is not a pat hand. It needn't be played in only one way. As long as I know the questions that are to be brought together, and how they are to be brought together in this particular passage, I really don't have to worry about where to begin. I can afford to start from where the students are and let the insights and connections come from them. For this reason I like to give them a chance to think in class, really think. If I ask a question, I don't expect an instant response. I can wait--a minute, two, whatever it takes. Why give the impression that there isn't need or time to think. Students aren't in class simply to spend time or cover material, but to learn. Learning may take longer, but it's worth it.

PROFESSIONAL AIDS

PERIODICALS

- Atlantic Monthly
- Best Sellers
- Bulletin of National Association of Secondary School Principals (NEA)
- Clearing House
- College Composition and Communication
- College English)NCTE)
- Critic
- Elementary English (NCTE)
- English Journal (NCTE)
- Media and Methods
- New York Times Book Review
- New York Review of Books
- PMLA Journal
- Saturday Review

ORGANIZATIONS

National Council of Teachers of English, 508 S. 6th Street, Champaign, Illinois.

Modern Language Association, 4 Washington Place, New York 10003

English Association of Ohio

Educational Research Council of America, Rockefeller Building, Cleveland, Ohio 44113

Diocesan English Teachers' Association (DETA)

Greater Cleveland Council of Teachers of English (GCCTE)

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"Staff Utilization Publications". Educational Research Council of America. Cleveland, Ohio 44113.

Bibliographies on Team Teaching, Independent Study, Flexible Scheduling, and Instructional Materials Center.

STANDARDIZED ENGLISH TESTS

COOPERATIVE LITERARY COMPREHENSION AND APPRECIATION TEST. Educational Testing Service, Princeton, New Jersey.

COOPERATIVE SEQUENTIAL TESTS OF EDUCATIONAL PROGRESS. Listening, writing, reading, science, mathematics, social studies. Educational Testing Service, Princeton, New Jersey.

END-OF-THE-YEAR EXAMS IN ENGLISH. $2.00. College Entrance Examination Board, Box 592, Princeton, New Jersey.

Free catalog of standardized tests. California Test Bureau. Del Monte Research Park, Monterey, California.

IOWA TESTS OF EDUCATIONAL DEVELOPMENT. Science Research Associates, Inc., 57 W. Grand Avenue, Chicago, Illinois

THE NEW PURDUE PLACEMENT TEST IN ENGLISH. Forms D and E. Range: high school and college; 65 min., Houghton Mifflin Company.

Northwest Educational Bureau, 104 Grover Annex Bldg., Fargo, North Dakota. Has large selection of short plays, novels, and other listings. Tests are $1 per copy with permission to reproduce. Valuable for checking outside readings.

SCHRAMMEL-GRAY HIGH SCHOOL AND COLLEGE READING TEST. 7-13; 25 min. Yields scores for reading rate, general reading comprehension; measures comprehensive efficiency. Public School Publishing Co., Bloomington, Illinois.

SOME SOURCES OF CURRENT MATERIALS

AMERICAN EDUCATION PRESS Columbus, Ohio	(paperback book club -- excellent selections and teacher guides.)
BARRON'S EDUCATIONAL SERIES, INC. 343 Great Neck Road Great Neck, New York	(paperbacks and teacher aids-free list of titles)
R. R. BOWKER COMPANY Paperback Books in Print 62 West 45 Street New York, New York 10036	(semi-annual catalog of available paperback books)
COLUMBIA SCHOLASTIC PRESS ASSOCIATION Box 11, Low Memorial Library Columbus University New York, New York 10027	(Pamphlets on fundamentals of newspaper, magazine, yearbook production - 75¢. Other materials - free list.)
EDUCATIONAL RESEARCH COUNCIL OF AMERICA Rockefeller Building Cleveland, Ohio 44113	(Staff utilization publications including bibliographies on team teaching, independent study, flexible scheduling, and instructional materials center.)
DIVISION OF SURVEYS AND FIELD SERVICES, GEORGE PEABODY COLLEGE FOR TEACHERS Nashville, Tennessee.	(FREE AND INEXPENSIVE LEARNING MATERIALS - pamphlet.)
D. C. HEATH AND COMPANY 1815 Prairie Avenue Chicago, Illinois 60616	(Secondary School ENGLISH NOTEBOOK - Bulletin of pertinent data on teaching of English.)

PROJECT ENGLISH	Contact specific Curriculum Center
MERRIAM WEBSTER Springfield, Massachusetts	(Dictionary materials: HISTORY OF WORDS, OUR CHANGING LANGUAGE.)
NATIONAL COUNCIL FOR TEACHERS OF ENGLISH 508 South Sixth Street Champaign, Illinois	(Free catalog. Best source for low-cost materials, bibliographies, teacher aids.)
NATIONAL COUNCIL FOR TEACHERS OF ENGLISH 508 South Sixth Street Champaign, Illinois	(BOOKS FOR YOU, a guide designed for senior high school students. Annotated titles.)
PRUDENTIAL INSURANCE COMPANY OF AMERICA Prudential Plaza Newark 1, New Jersey	(Teachers' Guides to THE TWENTIETH CENTURY TV PROGRAMS-free.)
SCIENCE RESEARCH ASSOCIATION, INC. 259 Erie Street Chicago, Illinois 60611	(A DEVELOPMENTAL PROGRAM.)
SCOTT, FORESMAN AND COMPANY 433 East Erie Street Chicago, Illinois 60611	(A Service Bulletin - free.)
SCHOLASTIC MAGAZINES 902 Sylvan Avenue 902 Sylvan Avenue Englewood Cliffs, New Jersey	(SENIOR SCHOLASTIC, PRACTICAL ENGLISH, LITERARY CAVALCADE, magazines useful in secondary high school English.)
THE WRITER, INC. 8 Arlington Street Boston 16, Massachusetts	(Creative Writing magazine -- school rate of $2 for 7 issues-free sample copy.)

RECORD DISTRIBUTORS

AUDIO-BOOK. Audio-Book Company, 501 Main Street, St. Joseph, Michigan.

AUDIO-FIDELITY, Audio-Fidelity Recordings. 770 Eleventh Avenue, New York 10019

CAEDMON. Caedmon Sales Corporation, 227 Fifth Avenue, New York 10016.

COLUMBIA. Columbia Records, Educational Dept., 799 Seventh Avenue, New York 10019.

DECCA. Decca Records. 445 Park Avenue, New York 10022.

EPIC. Epic Records, 1473 Barnum Avenue, Bridgeport 8, Connecticut.

FOLKWAYS. Folkways Records, 117 West 46th Street, New York 10036.

LEXINGTON. Lexington (Lecturn) Records, 57 Wheeler Avenue, Pleasantville, New York.

Libraphone. Libraphone, Inc., Long Branch, New Jersey.

LIBRARY OF CONGRESS. U. S. Library of Congress, Recording Laboratory, Music Division, Washington 25, D. C.

NASSP. National Association of Secondary School Principals, (a department of the NEA), 1201 Sixteenth Street, NW., Washington 6, D. C.

NCTE. National Council of Teachers of English, 508 S. Sixth Street, Champaign, Ill.

* RCA.

SCOTT, FORESMAN, Scott, Foresman & Company, 433 E. Erie Street, Chicago 60611.

* SPOKEN ARTS. Spoken Arts, Inc., 92 Valley Road, New Rochelle, New York.

VANGUARD. Vanguard Recording Society, Inc., 154 West 14 Street, New York 10011.

VOX. VOX PRODUCTIONS, INC., 236 West 55th Street, New York 10019.

* RCA VICTOR. Educational Services, Radio Corporation of America, Camden, New Jersey.

RECORDS:

Hundreds of excellent long-play records are also available at the Cleveland Public Library, although the library provides no record catalogue at present. The number of recordings is far too long to be included in this listing, but we urge all English teachers in the Cuyahoga area to visit the Literature Room and examine the shelf list. A wealth of material from Caedmon, Folkways, Decca, and many other companies is included in the circulating collection. The library encourages its borrowers to use the telephone to reserve a record. The Literature Department will check to see if the circulating copy is in the library and will hold it for 24 hours.

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